

**LENDER'S COPY****LOAN AGREEMENT****THE METROPOLITAN MUSEUM OF ART**

Fifth Avenue and 82nd Street

New York, New York 10028

Telephone: (212) TR 9-5300

Cable: METMUSART

EXHIBITION: NEW YORK PAINTING AND SCULPTURE: 1940-1970
October 18, 1969 - February 1, 1970

DATES OF EXHIBITION:

Work due at The Metropolitan Museum of Art: September 1, 1969

LENDER: The Downtown Gallery**ADDRESS:** 465 Park Avenue New York, New York

Exact form of lender's name for

exhibition label and catalogue: Courtesy of The Downtown Gallery, New York**NAME OF ARTIST:** Stuart Davis**TITLE OF WORK:** Hot Stillscape in Six Colors**MEDIUM OR MATERIALS:** oil on canvas**DATE OF WORK:** 1940 Does date appear on work? Where?**SIGNATURE:** Is the work signed? Yes Where? Upper Right**SIZE:** Painting, drawing, etc. Height 36" Width 45" (without frame)
Height _____ Width _____ (with frame)Sculpture (without pedestal): Height _____ Width _____ Depth _____
Approximate weight _____ lbs.

CATALOGUE AND PUBLICITY: Unless permission to do so has been specifically denied in writing by the lender at or prior to the time this agreement is issued, the Museum is authorized to photograph and/or reproduce in any media the object listed above for archival, educational, and publicity purposes, and ~~to use the work in the Museum.~~

Please send photographs available: Black & White _____; Color transparencies _____; Color slides _____

If not available, where can the Museum obtain photographs of this work? _____

INSURANCE: A. Does lender wish the Museum to insure the work? yes Insurance value of work \$ 100,000.00

B. Does lender elect to maintain his own insurance? _____

Name of insurer and address: _____

Will the Metropolitan Museum as borrower be expected to pay premium? _____

If so, what is estimated cost of premium? _____

If the lender elects to maintain his own insurance, the Museum must be supplied with a certificate of insurance naming the Metropolitan Museum as additional assured or waiving subrogation against the Metropolitan Museum of Art. Otherwise, this loan agreement shall constitute a release of

the Museum from any liability in connection with the loaned property. The Museum will accept no responsibility for any error or deficiency in information furnished to the lender's insurers or for lapses in coverage.

SHIPPING: Estimated date of shipment: _____ mo. _____ day _____ year _____

Point of departure: _____

Type of carrier: _____

Size of shipping case: _____

CONDITION REPORT: _____**RETURN OF WORK:** Name & address: _____

Recommended procedure: _____

SIGNED _____ **DATE** _____

Please return signed form, any photographic material or other attachments to The Registrar, Metropolitan Museum of Art.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both sides and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

THE DOWNTOWN GALLERY

Established 1926

EDITH GREGOR HALPERT, Director
Consultation by appointment only
Telephone Plaza 3-3707

465 PARK AVENUE
NEW YORK, N. Y. 10022

April 19, 1969

To: Mr. James Harithas
Director
The Corcoran Gallery Of Art
Washington, D.C. 20006

As we agreed, the entire consignment of John Storrs sculpture, paintings, drawings and graphics which we are consigning to you for the STORRS RETROSPECTIVE EXHIBITION are to be returned directly to the Downtown Gallery immediately after the show ends and the works are removed from the walls, pedestals and the vitrines. The items that are either purchased by The Corcoran Gallery or sold to collectors during the show are to be paid for directly to The Downtown Gallery, which will in turn be paid by us to the Storrs Estate (Mrs. M. Storrs-Booz).

I would very much like to have a copy of this letter (copy enclosed) acknowledged at once, with your signature and returned to the Downtown Gallery, as we discussed and agreed upon in our last conversation.

I look forward to the opening party which I will attend at your invitation and will be glad to see you and other friends.

As ever,



EGH/mmw

Acknowledged by James Harithas, Dir.
Date April 22, 1969

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
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May 21, 1969

Miss Thelma Dawson
Circulation Department
St. Petersburg Times
St. Petersburg, Florida 33731

Dear Miss Dawson:

Per your notification dated May 19th, we are enclosing
herewith our check in the amount of \$2.00 to cover
the complete charges for two copies of the March 2, 1969
issue of the ST. PETERSBURG TIMES.

Thank you for your prompt attention to this request.

Sincerely,

Murray M. Wax

MMW/me

Enc.: Check #5077

918 Lindberg Road
West Lafayette, Indiana 47906
June 21, 1969

American Folk Art Gallery
465 Park Avenue
New York, New York

Dear Sir:

I am doing research for my doctoral dissertation in the Department of Related Art, School of Home Economics, University of Minnesota. My topic is the historic dress of the Church of the Brethren (Dunkers); who settled in Germantown, Pennsylvania, a suburb of Philadelphia, in 1719 to 1729.

I am interested in securing information concerning the oil painting "At the Loom -- c. 1785". It is illustrated in Lipman's book, American Primitive Painting, plate 49, and which says that it hangs in your gallery. It was also illustrated in Life magazine at the time that it was owned by Harpo Marx. I am unable to say which issue.

I see many points about the costume which compare to that of the Brethren. The cap, the cape and the dress. The lady is really quilting a quilt, the way my grandmother did, and not weaving.

Could you tell me the story about the artist if known, the locale where it was painted, and if it has "connections" to any other painting?

Could I have a glossy black and white print of the painting and a colored postcard or print if you have one? May I have permission to use the black and white print for my dissertation with proper citation to the American Folk Art Gallery? Send bill to the above address.

Sincerely yours,

Ethel F. Rupel

(Miss) Esther P. Rupel
Assistant Professor
Department of Clothing and Textiles
Purdue University

not to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

3016 Cortland Pl. N.W.
Washington, D.C. 20008
21 June 1969

Dear Edith,

All the mystery about my future appointment was dispelled by the Star and Post almost as soon as we returned to Washington, but since New Yorkers never hear about anything that happens outside New York, you may not have seen the announcement.

Now let's hope I can do something for the art of our country and our day which will be out of the reach of the dilettantes and politicians!

We had a great visit with you. The Russian Bear was a real treat, and I know Margaret will never forget the chance to meet the internationally famous dealer and champion of American art. You were wonderfully hospitable. Now come and see us in Washington.

Affectionately, David

The Beth Ha Gan School

TEMPLE ISRAEL OF GREAT NECK
108 Old Mill Road, Great Neck, N. Y. HUnter 2-7821

EVA W. SUBSMAN, Director



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 15th, 1969

Gentlemen:

I have just returned from Pusan, Korea, where I met Mr. Park (it is Pak in Korean, but all Paks, like Korea's president, Park Ching Hee, anglicize the name to Park) and saw his art work. I was much impressed and thought to try to introduce his art to the American art scene. Mr. Park (using the nom de plume 'Il Pa') produces work which is sensitive, beautiful and traditionally original. He is not an imitator. Viewing his pictures is joyful and a respite from some of the abrasiveness and coarseness that is so much a part of today's scene.

I brought home 4 of his paintings, as well as some slides to show.

Are you at all interested?

I do this for no other reason than the love of art and the realization of the truth of a Talmudic remark to the effect - that if you help a man achieve recognition, it is like giving him birth all over again.

I can be reached at ⁵¹⁶HUnter 7-5072.

Thank you for any attention you can give this request.

Sincerely,

Eva W. Subsmann

EWS/b

home: #8 Berkshire Rd.
Great Neck, NY

Train up the child in the way he should go: And when he is older, he will not depart from it.

PROVERBS

**THE
DOWNTOWN
GALLERY**

**465 PARK AVENUE
NEW YORK, N. Y. 10022
Telephone: Plaza 3-3707**

STATEMENT

May 1, 1969 196

Mr. Robert I. Bobrow

Picatinney Road

Morristown, New Jersey

March 29, 1969	#11390 ABBOTT PATTISON ANCESTRAL TOTEM, 1967	5500.00
April 4, 1969	Paid on account	2500.00
	Balance	3000.00

Please!

May 19, 1969

Mr. James Harithas, Director
The Corcoran Gallery Of Art
Washington, D.C. 20006

Dear Jim:

I have been so preoccupied that I did not have a chance to write to you earlier. However, I want to tell you how much I enjoyed my stay in Washington, and especially so to see the Storrs Exhibition arranged so perfectly. It was pleasant to hear such enthusiastic remarks from the visitors and I hope you, too, are happy about the show.

Incidentally, I can't seem to locate the catalogue. I would be most grateful if you would send me some. Actually, I need at least two - one for display, and one for our archives.

Very best regards.

As ever,

EGH/mmw

ART DEALERS ASSOCIATION OF AMERICA, INC.
575 Madison Avenue
New York, N.Y. 10022

June 17, 1969

TO: ALL NEW YORK MEMBERS
(For information of other members)

A new New York statute, effective September 1, 1969, deals with the relationship between artists and dealers. I am enclosing a copy of that statute. In summary, it provides:

1. When an artist, or if he is deceased, his heirs or representatives, delivers a work of art to a dealer for exhibition or sale, on a commission, fee or similar basis, the work is deemed to be on consignment, i.e. the dealer has no right of possession or title superior to that of the artist. The dealer is deemed to be the agent of the artist.
2. Any work of art so delivered is trust property in the hands of the dealer, for the benefit of the artist.
3. Any proceeds from the sale of such work are trust funds in the hands of the dealer for the benefit of the artist.
4. Works received on consignment remain trust property even if purchased by the dealer for his own account, until the price is paid in full to the artist. If the dealer thereafter re-sells the work to a third party, the entire proceeds of sale are trust property in the hands of the dealer to the extent necessary to pay any balance still due to the artist on the dealer's purchase.
5. Any provision of a contract whereby the artist waives the foregoing provisions is void except as follows:
 - a. An artist may waive the "trust fund" provision if the waiver is in writing and signed by the artist.
 - b. No waiver is valid with respect to the first \$2,500 of gross proceeds of sales of the artist's works in any twelve-month period beginning with the date of the execution of the waiver.
 - c. No waiver is valid with respect to any work consigned by the artist and subsequently purchased by the dealer.

For publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be obtained after a reasonable search, whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



THE MONTCLAIR ART MUSEUM

WILLIAM L. DILL, JR., PRESIDENT
KATHRYN E. GAMBLE, DIRECTOR

SOUTH MOUNTAIN AND BLOOMFIELD AVENUES
MONTCLAIR, NEW JERSEY 07042 TEL. 746-5555

April 29, 1969

Mr. Murray M. Wax
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mr. Wax:

Enclosed with this note is your consignment form which I have signed and I am returning at your request.

We have the painting by Arthur G. Dove entitled CARNIVAL, dated 1935 (34 X 22) on approval and are in the process of showing it to the various members of the board of trustees to secure their approval. We shall attempt to accomplish this as soon as possible.

Meanwhile, my sincere thanks to Edith Halpert and to you for talking with Dr. Milton Luria and offering this painting for our consideration through his good offices as a member of our Art Committee.

Sincerely,

Kathryn E. Gamble
Director

KEG:ab
enclosure

5/14/69 - Per phone conversation - Miss Gamble advised Board of Trustees voted to purchase. Check to follow.

See Invoice #11400 - 5/15/69

7U

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 6, 1969

Mr. Roy C. Craven, Director
University Gallery
University Of Florida
Gainesville, Florida 32601

Dear Mr. Craven:

I hate to be a bore, but I have written to you previously regarding obtaining photostats of reviews relating to the Kuniyoshi Exhibition. If nothing appeared in the press, do let me know; but, if any did appear I would be most grateful for the photostats and will be glad to pay you for the expenses involved.

Because I am utterly exhausted, largely due to the lack of help I have and the many requests for one-man and group shows all over the country, I doubt whether I can make the trip to Washington for the Kuniyoshi Exhibition Opening at the Smithsonian Institution. The plane service is incredibly bad. This week I was sitting in a plane in Washington for 3½ hours because something had occurred to the plane and the pilot couldn't move it for that entire period. Travelling has become impossible these days! Besides, the show was so well hung and looked so good in Gainesville, that I can probably skip this event and take it easy.

Very best regards.

Sincerely,

EGH/mm

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searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

Msgr 6-69

Gentlemen: Do you have available an
illustrated brochure or catalog of the "Per-
forming Arts Exhibit"? If so, I should like to
have a copy & if there is a charge, please
inform & I will remit by return mail.
Thank you. Sincerely,

Walter M. L. Kinnic

WILLIAM A. KINNIC
2444 Melody Drive
San Carlos, California
94070

19 June 1969

Dear Mrs. Halpert:

This is to confirm my call to you this afternoon regarding the Dove photograph which you thought could be sent out to Mr. Hunter sometime next week. The information on the work is: Dove - Abstraction #2, 1910, oil. I neglected to ask you if you would be able to send a photograph (for study purposes) of Arthur Dove's Connecticut River, 1911-14 which is in your own personal collection.

Mr. Hunter's address is: 451 West End Ave. New York
New York 10024

Thank you for your help.

Sincerely,
Jane Wollers

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I approve ☐

disapprove ☐

the nominations submitted by the Nominating Committee
for members of the Friends' Council.

I approve ☐

disapprove ☐

the nominations submitted by the Nominating Committee
for officers of the Friends' Council.

Date

Signature

THE CORCORAN GALLERY OF ART

WASHINGTON, D. C. 20006

JAMES HARITHAS
DIRECTOR OF THE GALLERY

April 21, 1969

638-3211
AREA CODE 202

Mr. Murray M. Wax
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Mr. Wax:

Thank you for your letter of April 17 and the completed loan form for Storrs' ABSTRACT FIGURE, 1934. Enclosed are forms for OPPOSING FORMS, 1932 and NEW YORK, c 1925. I assume the former will not be included in the Ollendorff shipment to Washington, Tuesday, April 22. Would it be possible for you to make arrangements to crate and ship the plaque to us? Please send by Air Express, Collect, Protective Signature Service, to my attention.

I think it best if I wait to send the loan forms for the drawings until after they have arrived. I assume you will make arrangements to send the drawings to us. If it is inconvenient, please contact Mr. Zamprelli at Ollendorff's for assistance.

I thank you for your kind cooperation and if there are any problems please do not hesitate to contact me.

Sincerely,



Martha Morris
Registrar

encls.

May 14, 1968

Dr. I. J. Wilinsky
1250 St. Paul Street
Rochester, New York 24621

Dear Dr. Wilinsky:

As you requested, I am supplying below
the current valuation for insurance
purposes of your painting by Yasuo
Kuniyoshi.

ODD THINGS ON A TABLE, 1935 Oil
40x30" \$9000.

Sincerely yours,

EGH/tm

WILENSKY *[Signature]*

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
is published 50 years after the date of sale.

For File

June 12, 1969

Mr. Joseph Green, Secretary
Library Arts Council of Claremont
Fiske Free Library
Claremont, New Hampshire 03743

Dear Mr. Green:

Your letter of June 10th has been received. Please be advised that Mrs. Edith Gregor Halpert who is the Director of this Gallery is preoccupied with an exhibition here in the Gallery which will take a good deal of her time.

In order for her to make any valid suggestions to you it would be necessary for her to make a trip to Claremont, and at this time it would be impossible for her to make a trip anywhere. Furthermore, since there is such a shortage of help in New York her presence here is indeed necessary.

It seems to me that it would be much more advantageous to you to refer to a small museum in your vicinity which has had experience in developing interest in the local community, and perhaps has had a representative coming into New York to make personal selections for any specific theme or period or for exhibitions of specific artist's works.

Sincerely,

Murray M. Wax

MMW/me

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April 27, 1969

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Mrs. Halpert:

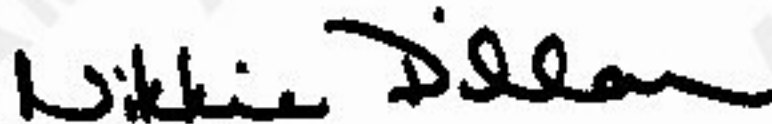
I'm writing to ask if you will, keeping my original \$400 payment as rent, permit me to cancel my contract for purchasing the Morris Broderson "Cats - Fish Market, Lisbon" and to return the painting to you.

Last September, when I first saw the painting, my financial position was such that I was sure I had enough cushion to easily afford the painting (which was why, as you remember, I reserved it without even knowing what the exact price would be). Since that time, the stock market having declined, my income has shrunk to the extent of making most difficult a substantial outlay for a painting.

I should have, admittedly, "seen the writing on the wall" when you first replied to my request in February, but by that time I had for so long looked forward to having the painting that I got carried away and forgot about the gloomy path the market was taking. Now that income tax time has come and gone I have had ample time to reflect on what seems, unhappily, to have been my folly.

I hope that you will accept my sincere regrets and also my apologies for any inconvenience this transaction has caused you, and that you will release me from this purchase. Please be good enough to write me as soon as possible, as I would hope to have the painting back in your hands before the end of next month, when the second payment is due. As soon as I hear from you I will make arrangements to have the painting crated and shipped.

With sincerest appreciation,



Enid K. Dillon
8162 Kirkwood Drive
Los Angeles, Calif. 90046

141-11 71st Avenue
Flushing, New York 11367

6 May 69

American Folk Art Council
465 Park Avenue
New York, New York

Gentlemen:

Last July, I wrote to you about the folk art collection of the late E. Eddy Nadel.

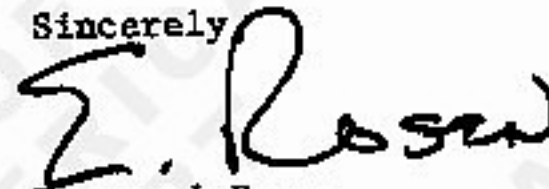
As administrator of Mr. Nadel's estate, I am trying to dispose of Mr. Nadel's collection in such a way as to honor his memory and perpetuate his life's work and, at the same time, to obtain a price that is commensurate with the value of the collection.

Enclosed you will find an inventory list and a description of the Nadel Collection as well as a "Tribute to E. Eddy Nadel" which appeared in May, 1968 in "The Beacon" which is the publication of the International Institute of Boston.

I would appreciate an early reply if you are interested in purchasing this collection so that I and my attorney can arrange a schedule of viewings of the collection. I will entertain offers for parts of the collection although it is my intention to first discuss offers from purchasers who wish to buy the collection in its entirety.

Thank you for your interest.

Sincerely



Emmanuel Rosen,
Administrator of the Estate of
E. Eddy Nadel

ER/j

Enc: 2

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JEFFERSON GALLERY

1014 NORTH DOHENY DRIVE
LOS ANGELES, CALIFORNIA
90069

1 July 1969

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

Summer is finally here in California! That means the fog bank has dispersed (or at least gone back to sea) and we finally have the "famous" weather.

Just took on consignment the enclosed (photo) oil by Stuart Davis entitled MATCHES, 1927. It measures 21 x 26, framed in a silver molding of Davis' own design and given to the brother of his first wife, Bessie, in 1931 as a wedding present. They asked you for an appraisal during the year 1958 so you may have some info on it in your files.

It is in fine condition - very strong - and certainly an example from the EGGBEATER period.

Off to summer vacation with the children for the month of July; then home for a few weeks and I'm still planning on coming to New York in order to work with you for the month of September. It looks like I'll have some settlement of my father's estate by then and I will buy some WORKS OF ART. My hopes are to get that projected DOVE exhibit going again. The West Coast needs him and so do I.

Have a good summer.

Affectionately,

Tom
Tom-

JTJ:jn
Encl.

FRATELLI FABBRI EDITORI

di G. D. R. FABBRI & C. s.r.l.
PUBLISHERS - EDITEURS - VERLAG - EDITORES
20138 Milano, Via Mecenate 91

Our ref. 183/IF/ga
(please quote in the answer)

Milan, July 1, 1969

Miss Edith Gregor Halpert
Director to
The Downtown Gallery
465 Park Avenue
NEW YORK/N.Y. 10022

Dear Madam,

we are submitting you, here-below, a request covering
our editorial activity, trusting you might help us.

We ask you to mail us, at your earliest convenience,
a color transparency of the following:

- Arthur Dove: The Critic, 1925

included in your Collection, authorizing us to repro-
duce it in our series "Mensili d'Arte".

As you certainly know, it was inserted in the documen-
tation of issue no. 57 of our Modern Art Encyclopedia:
unfortunately, we cannot use color selection, since
the painting will be published in a different size.

Besides, please specify all the pertinent data, regard-
ing date, size and technique, in order to avoid any pos-
sible mistake.

Hoping you will understand our urgency, we look for-
ward to hearing from you soon and are, with our since-
re regards,

Yours Very Truly

Uff. Autorizzazioni Fotografiche
(Mrs. Ilia Ferrari)



April 17, 1969

Miss Martha Morris, Registrar
The Corcoran Gallery of Art
Washington, D.C. 20006

Dear Miss Morris:

Enclosed you will find the completed form for ABSTRACT FIGURE, 1934 by John Storrs, Bronze, which you sent to us on April 4th. This sculpture was picked up on Tuesday, April 15th, 1969 with the other sculpture and paintings.

We have also located the Bronze Plaque entitled OPPOSING FORMS, 1932 size: 10 1/2" X 9 3/4". We used the form which you had sent to record Study In Architectural Form, 1927 which we sent as an additional work, and will require a form for this work.

We are still in the process of organizing the prints and drawings that will be included in the exhibition. Do you want to send blank forms for these, or would you prefer to send the loan agreement forms after they arrive in Washington?

Thank you for your help and cooperation.

8 Sincerely,

M. Wax

MMW/xm

In the event any of you are unable to visit on the weekend of August 8th, we shall be delighted to welcome you and your friends on any other weekend - July 4th through August 15th - or at any time during the week.

Enclosed is a schedule of Visiting Artists' weekends which may be of help to any who cannot make the August 8th weekend in selecting another weekend.

Also enclosed is a self-explanatory form. If you will complete the form and return it at your earliest convenience, it will help immensely in permitting us to make all necessary reservations.

We shall look forward to your visit at whatever time.

May 13, 1969

Mr. Kneeland McNulty
Curator of Prints & Drawings
Philadelphia Museum of Art
P.O. Box 7646
Philadelphia, Pennsylvania 19101

Dear Mr. McNulty:

Please accept my thanks for the Catalogue Raisonne by Carl Zigrosser of The Complete Etchings of John Marin and the companion publication by Sheldon Reich of John Marin's oils, watercolors and drawings.

Although I have looked very carefully, I have been unable to locate the xerox copy of the New York Times review you mentioned. If it is not too much trouble for you, would you please send me another copy for our archives.

Thank you again.

Sincerely,

EGH/mm

P.S. I deeply regret that I was unable to make the trip to see the Marin exhibition.

WHITNEY MUSEUM OF AMERICAN ART

945 Madison Avenue at Seventy-Fifth Street New York, New York 10021 (212) 248-4100

MEMORANDUM TO: The Friends of the Whitney Museum of American Art

As you may know, the Friends' Council acts in an advisory capacity to the Museum Trustees. Members of the Friends' Council are elected for two year terms in the Spring.

The Nominating Committee, consisting of David A. Prager, Chairman, Mrs. Joel W. Harnett, and Hudson D. Walker, proposes for re-election the following Council members: Mrs. Joel W. Harnett, Donald H. Karshan, Mrs. Oscar Kolin, Mrs. Albert A. List, Mrs. Matthew A. Meyer, Mrs. Henry L. Moses, David A. Prager, Mrs. Charles I. Rostov, Herbert M. Rothschild, Mrs. Derald H. Ruttenberg, Richard Salomon, Eugene M. Schwartz, Mrs. Otto L. Spaeth, Hudson D. Walker.

The Nominating Committee also proposes the election of the following new members for two year terms: Mrs. Rudolph B. Schulhof, Mrs. Samuel A. Seaver, Charles Simon.

Other members of the Council, whose terms expire next year, are: Joseph James Akston, Larry L. Aldrich, Robert Anthoine, Lee A. Ault, Lester Avnet, Mrs. Robert M. Benjamin, William Benton, Donald M. Blinken, Lawrence H. Bloedel, Selig S. Burrows, Nathan Cummings, Mrs. John Elliott, Jr., Allan D. Emil, Irving Mitchell Felt, Henry A. Grunwald, Mrs. William A. Marsteller, Mrs. Girard L. Spencer.

The Nominating Committee nominates the following officers for one year: Mrs. Matthew A. Meyer, Chairman, Eugene M. Schwartz, Vice-Chairman, Lawrence H. Bloedel, Secretary.

Please indicate your approval or disapproval on the enclosed ballot and return it to the Museum at your earliest convenience.

June 1969

Gertrude V. Whitney, Founder

Flora Whitney Miller, Chairman David M. Solinger, President John I. H. Baur, Director Lloyd Goodrich, Advisory Director

Price to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 2, 1969

Mrs. Joan Apt
40 Woodland Road
Pittsburgh, Pennsylvania 15232

Dear Mrs. Apt:

I regret the delay in answering your letter - But I
have been away and am finally going through the huge
amount of mail that was held for me.

Naturally, I am delighted that you love your Broderson.
Broderson is among the few of the young artists who
give tremendous pleasure to those who have acquired
his work.

Although we have been discouraged to act as appraisers,
I can tell you that a painting of the quality and size
would be priced at \$3,200.00 now and I would suggest
that you raise your insurance figure.

I hope you will have occasion to be in New York
before we close for our summer vacation during the
month of August.

With best regards,

Sincerely yours,

EGH/mmw

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 22, 1969

Cirker's Hayes Storage
Warehouse, Inc.
305 East 61st Street
New York, New York

Gentlemen:

Some time ago I wrote to you stating that no one may be admitted to our storage rooms, and, am therefore writing to you now to state that two current employees of the Downtown Gallery have been asked to check some of the inventory and to remove certain items to be transferred to the Gallery for a forthcoming exhibition. The names are:

Douglas Lee
Frances Moff

Shortly after, we will return some of the things, so please keep the rooms for us. I am still hoping you will have at least one large room to rent where we can have easy access to examine individual objects and have them photographed for our records.

Thank you.

Sincerely,

EGH/renw

THE PORTLAND ART ASSOCIATION
PORTLAND ART MUSEUM • MUSEUM ART SCHOOL
SOUTHWEST PARK AND MADISON • PORTLAND, OREGON 97205 • 227-5626

May 19, 1969

The Downtown Gallery
465 Park Avenue
New York, New York 10022

Gentlemen:

We wrote on March 24, inquiring as to the availability and price range of any works by Georgia O'Keefe you might have. We are planning to make decisions during the first week of August on which works by living American artists we will purchase.

We would like to hear from you.

Sincerely,

Rachael Griffin

Rachael Griffin
Curator

dft

due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information included is living, it can be assumed that the information is by the published 60 years after the date of sale.

due to publishing information regarding sales transactions,
artists are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

April 11, 1969

Mr. George J. Perutz
11405 St. Michaels Drive
Dallas, Texas 75230

Dear Mr. Perutz:

I deeply regret that there was an unusual mix-
up in connection with your check. It was mis-
laid by a temporary employee and was recently
discovered and deposited on April 8, 1969,
after being credited to your account.

I promise this will not happen again as we now
have someone who is efficient.

Best regards.

Sincerely,

EGH/1000W

artists we could purchase under that mentioned figure? As we live in a suburb of St. Louis, the number of galleries in this area are very limited and there is little chance to compare prices as Miss Eagle had suggested. Therefore how would I know if the price asked for a certain painting is a fair price? How do I know which artists to purchase whose value would hopefully appreciate over the years?

We do know what we like and what we do ^{not} like at this point. We do not like abstracts or cubism. We do like landscapes and still lifes in both oils and water colors.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

RE: Toledo Museum Collectors Exhibition
Gentlemen: *Dear Mr. Harpster:*

You should now have the unsold items back from W.S. Budworth. Kindly return our receipt indicating safe arrival, so insurance can be terminated.

In order to settle our accounts, please forward a statement in duplicate for the sold items.

Thank you for your cooperation.

Sincerely,
Th. N. Bentley
Mrs. Thomas N. Bentley
Registrar

4/11/69

KRONISH, LIEB, SHAINSWIT, WEINER & HELLMAN

ATTORNEYS AT LAW

330 MADISON AVENUE, NEW YORK, N. Y. 10017

HERBERT KRONISH
RICHARD LIEB
SEYMOUR SHAINSWIT
WALTER H. WEINER
JOSEPH S. HELLMAN
HAROLD M. HOFFMAN
BERNARD L. SANOFF

ALLAN SALOVIN
MORTON BIALSTOCK
MERVYN S. GERSON
PETER J. MANSBACH
DAVID N. ELLENHORN
MORTIMER H. KASS
ROBERT A. FINEMAN
GERALD H. GOLDSHOLLE
RUSSELL S. BERMAN
STUART C. SLOAME
MICHAEL G. KITAY
ROBERT J. DRYFOOS

(212) YUKON 6-2550

CABLE ADDRESS
KRONLIEB-NEW YORK

July 2, 1969

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Chase Manhattan Bank
410 Park Avenue
New York, N. Y.

Att: Mr. S. Joseph DiBitetto
Assistant Treasurer

Gentlemen:

This is to inform you that on July 2, 1969 Justice Mangano of the Supreme Court, State of New York, issued an order staying all proceedings on the part of the plaintiffs, the sheriff and all other parties in connection with the judgments and executions issued in the case of Zorach v. Halpert. Such proceedings are stayed until determination of a motion to open the default judgments. In addition, the levy served upon the bank by the sheriff is continued and the defendants are prohibited from interfering with that levy.

The effect of the court's order is to prohibit the bank from paying out any monies to any person under the aforesaid executions but to maintain the levy so that the funds demanded by the sheriff must be maintained in the bank until determination of the motion. As soon as I receive a copy of the court's order I will send it to you.

If you have any questions about this please feel free to call me.

Sincerely yours,

DNE:ss

David N. Ellenhorn

cc: Edith G. Halpert

cc: Sheriff John J. McLoskey

F. U.

June 24, 1969

Mr. Joseph Tanenbaum
66 Deepdale Drive
Great Neck, L.I., N.Y.

Dear Mr. Tanenbaum:

In going through my followup file, I found the carbon copy of my letter addressed to you on May 5th regarding the \$2900.00 balance due on the Kuniyoshi painting.

Shortly after that we received a check for \$500.00 on account for the purchase which you had made in May 1967 - thus leaving a balance of \$2400.00 unpaid.

I will be most grateful if you would do something about this as the artists' estate has called a number of times about it.

I hope that you will attend to this shortly and will come in to say hello and see our fascinating current exhibition of American Folk Art.

Best regards,

Sincerely,

EGH/naw

*Paid in full
7/23/69
\$2400
ER*

rior to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Full

June 30, 1969

Mr. Sam Hunter
451 West End Avenue
New York, New York 10024

Attention: Miss Jane Welles:

Dear Miss Welles:

Your post card request to Mrs. Halpert has come
to my attention.

Enclosed herewith you will find the photographs
of the two (2) works by Arthur G. Dove about which
you enquired. Also enclosed is a small bill to
cover the cost of the photographs and the mailing.

Thank you again for your interest.

Sincerely,

Murray M. Wax

MMW/ms
Enclosures

*Sent bill 4/70
1/13*

*Full
Pd in 2/25/70
3*

May 1, 1969

Mr. James Pilgrim
Curator
The Corcoran Gallery of Art
Washington, D.C. 20006

Dear Jim:

Mrs. Halpert has asked me to advise you immediately to remove the name of MR. DAVID ELLENHORN from the list of guests who will attend the opening of the STORRS EXHIBITION tomorrow evening. Unfortunately he cannot attend.

Very Best Regards to all.

Sincerely,

Murray M. Wax

for to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or release is living, it can be assumed that the information is published 60 years after the date of sale.

May 10, 1969

Mrs. Alfred Kreymborg
25 Gurley Road
Stamford, Connecticut 06902

Dear Dorothy:

Forgive me for the lengthy silence since our last
correspondence. A new employee misfiled your letter
and it was not until several days ago that I located
it - and I want to make sure that you are still at
the same address.

After a whole year, I finally managed to sell the
Maurer which as you will recall was in bad shape.
I found an excellent restorer who did a skillful
job, and right after it was returned to us we had
it appropriately framed to make it completely de-
sirable. The picture was sold, and when I am sure
of your address I will send you the check.

I hope that you are well and happy and that I will
hear from you shortly.

Affectionately,

EGH/nmm

FD

OK

June 23, 1969

Mr. Warren M. Robbins
Museum of African Art
316-318 A Street Northeast
Capitol Hill, Washington, D.C. 20002

Dear Warren:

After these many years, I have finally succeeded in engaging a young man who is willing to hang paintings as well as place sculpture, and this week he will come to my apartment and help me set up my personal collection of items I selected for my personal pleasure.

This ofcourse, includes my SAKOTA MASK which you borrowed from me a long long time ago and which I miss tremendously.

Will you be good enough to have this returned to me and advise me when I may expect it.

As ever

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

C
O
P
Y

What about a drawing sketch, girl in bathing suit?

winter and plant behind her, very sensitive, brown mostly and yellow ochre. And a Gorak, about 6 x 12, and another 8 by 12, ink heads, very well drawn, one I don't care for much.

Two small Hamilton Easter Field paintings both about 4 x 6, one a water fall, the other a sort of canal, water, & houses, both very charming I think.

I am continually trying people with art works, and I'm really quite at a loss about these; so if you can give me just a general idea, I'd be very grateful.

Thanking you, Asa L. Taylor.

F
State - New Jersey

April 23, 1969

Mr. Kenneth W. Prescott
Director, State Museum
Cultural Center
Trenton, New Jersey 08625

Much as I would like to be of help to you, I cannot lend you the two paintings which you request in your letter of April 21, since Ben Shahn is no longer associated with this Gallery and I have never competed with an artist, his estate or another gallery.

These are personal property of mine and I plan to present them to some institution subsequently. At this time I do not wish to loan them for exhibition or for sale.

Sincerely,

EGH/~~mmw~~

cc: Mrs. Leah Slosberg

rior to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE TOLEDO MUSEUM OF ART

MONROE STREET AT SCOTTWOOD AVENUE, TOLEDO, OHIO 43601

OTTO WITTMANN, DIRECTOR

April 10, 1969

Mrs. Edith Gregor Halpert
Downtown Gallery
Ritz Tower Concourse
465 Park Avenue
New York, New York 10022

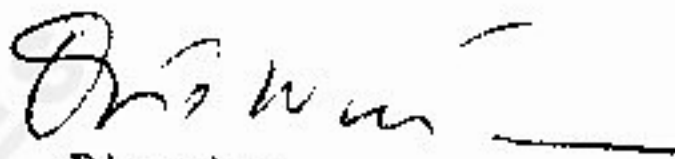
Dear Mrs. Halpert:

Art for Collectors IV was a great success here. About half of the items in the exhibition were sold to collectors in the Toledo area, and the value of works purchased exceeded previous records in this series of exhibitions.

I am most grateful for your cooperation in making works of art available to our area's collectors, and look forward to your cooperation in future Art for Collectors exhibitions.

Thank you for helping to make the exhibition the success it was.

Sincerely,


Director

OW/ljn

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, transactions are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

June 5, 1969

Mr. S. Dillon Ripley, Secretary
The National Collection of Fine Arts
The Smithsonian Institution
Washington, D.C. 20560

Dear Mr. Ripley:

Your invitation to the preview of Les Levine's cybernetic sculpture arrived today, and I am pleased to have received it.

Unfortunately, the exhibition of American Folk Art which we have been working on here in the Gallery has had to be postponed, and will open just about that time, and as such I will be unable to attend the preview.

Very best regards,

Sincerely,

EGH/12247

STORRS EXHIBITION - CORCORAN

<u>Paintings:</u>		ARTIST	Stock #	Title, Year & Size	Price
Medium	Oil				
✓		John Storrs	P13	ROOM 13, 1931 18" X 13½"	1500
✓	"	"	P12	ST. SEBASTIAN, 1931 18 X 12"	1500
✓	"	"	P6	TEXTURES, 1931 32" X 26"	1600
✓	"	"	P5	POLITICS, 1931 46½ X 46½"	3500
✓	"	"	21	GENESIS, 1932 31 3/4 X 26"	1700, 1600
✓	"	"	P22	THE ORGAN, 1932 28½ X 36"	1800, 1600 + 800
✓	"	"	P388	ABSTRACT I, 1932-34 58 X 45"	6000
✓	"	"	35	ABSTRACT VI, 1934 32 X 25½"	1600
✓	"	"	P36	ABSTRACT V, 1934 36 X 28½"	1600
✓	"	"	34	COMMUNICATION AROUND A VOID, 1934 32" X 25½"	1600
<hr/>					
	"	"	P39	DUCK, 1935 14" X 10"	
✓	"	"	P48	THE BATTLE, 1936 34" X 49"	2500 3000
✓	"	"	P50	WALKING ON THE GRASS, 1937 18" X 12"	1500
✓	"	"	P51	FISH ABSTRACTION, 1938 15" X 18½"	1200 - 1500
✓	"	"	P53	THREE PEOPLE ABSTRACT, 1945 10" X 12"	950

Check to see if
NFS
marked with red dot
in receipt

rior to publishing information regarding sales transactions, ascertains are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.



SMITHSONIAN INSTITUTION

Washington, D.C. 20560
U.S.A.

June 10, 1969

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

I did enjoy the James Storrs show at the Corcoran Gallery. It was well done, and reminds one that he was a tower of strength and innovation in the beginning of the abstract movement in this country. It shows once again your taste and prescience, for I know that you were a great collector of his work.

We plan to be in Litchfield a good deal of July and August, and hope you will come over and see us some time at the farm? I thought you might be amused by the nice article which appeared by Phil Casey in the Washington Post, about our life in Litchfield. Come see us.

Best wishes and regards,

Sincerely yours,

S. Dillon Ripley
Secretary

tion to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

- 2 -

I hope you are pleased with the exhibition which you hung exceedingly well; and, I was also excited with the Eakins section which was a great surprise to me.

With best regards,

Sincerely,

EGH/nmw

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

THE TOLEDO MUSEUM OF ART

MONROE STREET AT SCOTTWOOD AVENUE, TOLEDO, OHIO 43601

OTTO WITTMANN, DIRECTOR

Box 1013

April 23, 1969

Pls see EA

Mr. Murray M. Wax
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mr. Wax:

The gentleman who visited your gallery, who is also the purchaser of the two Dove watercolors which were exhibited in our Art For Collectors IV Exhibition, was Mr. Julian Kaplin. Mr. Kaplin is an attorney in this city, and is a collector of some knowledge and seriousness of purpose. He may be reached at his office in the National Bank Building on Madison Avenue in this city or at his residence at 2829 Westchester Drive, Toledo, 43606.

The payment for these two works will be made through the Museum. In this way, we avoid any kind of embarrassing non-payment on the part of the purchaser. The purchaser was required to pay for the work here at the Museum and the money was simply put into a fund marked "Art For Collectors." As soon as all the things have been returned, we then will send a check to the galleries for the amount of the purchases involved.

I hope that this information will be of use to you for your files.

Sincerely yours,

John W. Keefe
John W. Keefe
Assistant Curator

JWK:ghj

For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 16, 1969.

ADELAIDE L. GAYLOR
GLENWOOD LANDING
LONG ISLAND, N. Y. 11547

My dear Elith
Prices in the art world have
changed so much, that if you don't mind
telling me approximately what a few things
are worth, I'd be very grateful. a small
Hudson ink drawing of a nude, and a
large Pasin 20-24 a street scene
with people, either ink or etching, I'm
not sure, I think ink. a painting of
Alec Brooks, old style very lovely
16 x 20, a woman in black seated with

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Sam Hunter
451 West End Ave.
New York, New York 10024



U. S. POSTAGE

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York

May 1, 1969

Mrs. E. D. Kaulback
Assistant Educational Director
→ The Butler Institute of American Art
524 Wick Avenue
Youngstown, Ohio 44502

Dear Mrs. Kaulback:

Thank you for your letter requesting a Ben Shahn Catalogue for the Exhibition held March 3-28, 1959.

Please be advised that by mutual agreement we have not represented Ben Shahn for several years.

We delayed replying to your letter, in an attempt to locate one of these catalogues for you; however they are inaccessibly filed in our warehouse. We, as well as the warehouse, have had difficulty in relation to proper and adequate employees, and have not been able to locate them. We are therefore retaining your letter until such time that they are found. At such time, hopefully, we will forward a copy to you.

Sincerely,

EGH/mmw

HEATH'S GALLERY

82 PONCE DE LEON AVE., N. E. - ATLANTA GA, 30308 TELEPHONE 878-1468

May 10, 1969

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

The pieces sent to us on January 30, 1969 (your invoice #7871) are being crated today and will be picked up tomorrow. They are being sent to you care of Budsworth.

Two copies of each press release were sent to you. I am sure if you check your files you will find them.

The following pieces were sold from the show:

	PRICE AS RAISED BY YOU 25%, 1/31/69
John Storrs, NUDE TORSO	625.00 ✓
Y. Kuniyoshi, THE DUMP	1187.50 ✓
Morris Graves, OFFERING	1500.00 (DG) ✓
	3312.50
LESS 10% ON SALES	<u>331.25</u>
	2981.25
OUR ADVANCE SALES GUARANTEE, CHECK #838, Nov. 15, 1968	<u>3000.00</u>
CREDIT TO HEATH GALLERY	18.75

Sincerely,

David C. Heath

David C. Heath

DH/ma

#11403 5/19/69

rior to publishing information regarding sales transactions, secretaries are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

May 16, 1969

Mrs. Eva W. Sussman
8 Berkshire Road
Great Neck, L.I., N.Y.

Dear Mrs. Sussman:

Much as I would like to cooperate with you, I regret to state that about three years ago we decided to make no additions to our roster under any circumstances. This, added to the fact that we have concentrated on art produced in America only, makes it impossible for us to consider the work of Mr. Parks.

There are so many galleries in New York today and I am sure you will have no difficulty in locating one to represent this artist.

Sincerely,

EGH/ mm

April 22, 1969

Mr. James Harithas, Director
The Corcoran Gallery of Art
Washington, D.C. 20006

Dear Mr. Harithas:

On Saturday, April 19th we sent you a copy of the consignment for the Storrs Exhibition to be held at The Corcoran Gallery from May 2 - June 9, 1969. On that consignment there were four (4) items which did not have prices. Mrs. Halpert has now given me the prices for them. They are as follows:

Ink Drawing - Untitled-Sketch for Industrial Forms, 1920 - 2 1/8"X12 1/8"	\$225.00
Ink Drawing - Untitled-Sketch for Forms in Space, 1923 - 1 1/2"X8"	\$150.00
Ink Drawing - Untitled -Architectural Theme, Undated - 6"X13 1/8"	\$190.00
Bronze Plaque - OPPOSING FORMS, 1932 10 1/4"X0 3/4"	\$950.00

Won't you please be good enough to enter these prices on your copy of the consignment so that you will have all of the pertinent information readily handy.

We are also still awaiting advice concerning whether these works will be picked up, or as to whether we should proceed to ship them.

Very best regards from Mrs. Halpert and the rest of us.

Sincerely,

Murray M. Wax

MMW/me

MARGARET WATHERSTON INC.

44 West 77th Street, New York, N.Y. 10024 • ENdicott 2-5514

Conservation of Paintings

June 14, 1969

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

.....

RESTORATION OF PAINTING

ARTHUR G. DOVE - "Arrangement" wax and oil emulsion on
canvas, 27" x 36", dated 1944.

Surface has chipped in several places and shows drying crackle
in the dark areas and cleavage between paint layers.

Restoration Treatment: Painting has been treated with water
and chemicals on vacuum table to
correct interlayer cleavage and flatten areas of cracking. It was
then lined with wax resin adhesive and fiberglass lining fabric.
After lining, it was mounted on a Honeycomb panel with further
wax resin adhesive and pure linen counter-mounted on the back
of the panel. The vacuum table was used in both cases. Surface
losses were filled with Gesso and inpainted with dry color in
synthetic resin varnish. Surface will be cleaned with CycloHexane
and sprayed with synthetic resin (Polyvinyl Acetate in Toluene and
Elvacite 2044 and 2045 in Petroleum Benzine).

.....

FOR THE RECORD ONLY

THE PAINTING OR PAINTINGS LISTED ABOVE ARE RECEIVED BY ME FOR THE PURPOSE OF RESTORATION AND / OR REPAIR WITH THE UNDER-
STANDING THAT I ASSUME NO LIABILITY FOR LOSS OR DAMAGE THERETO. PLEASE ARRANGE WITH YOUR INSURERS TO COVER THESE ITEMS
FOR YOUR ACCOUNT WHILE THEY ARE IN MY POSSESSION.

rior to publishing information regarding sales transactions,
dealers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

June 16, 1969

Arnoldo Mondadori Editore
Settore Editoriale Ragazzi
e Creazioni Editoriali
via G. B. Bodoni 1
Verona, Italy 37100

Attention: Mr. G. Carubbi, Secretary
to Dr. Marcolungo

Dear Mr. Carubbi:

Your letter of June 9th has arrived here. We will be happy to cooperate with you in both cases - the Cove and the Demuth works. Please be advised, however, that the titles which you gave us are not unique, and in order for us to be able to aid you, it will be necessary for you to supply us with the size of the works as well as the medium and date for each of them as there are several examples which have similar titles.

We look forward to hearing from you shortly so that we can be able to authorize the use of these works in your Dictionary of Art.

Sincerely,

EGH/mmw

due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Friends of the Whitney Museum of American Art
945 Madison Avenue
New York, New York 10021

June 23, 1969

Mr. Gilbert A. Harrison
3556 Macomb Street, N.W.
Washington, D.C. 20016

Dear Mr. Harrison:

At last we have located the duplicate check which was sent for your recent purchase. We are enclosing the check, marked "void" on the face of it.

We certainly hope this has not caused you any inconvenience, and look forward to seeing you again when you are in New York.

Sincerely,

EGH/MMW

Enclosure: Your check #6712

ing to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

SKOWHEGAN SCHOOL OF PAINTING AND SCULPTURE

331 EAST 68th STREET, NEW YORK, N. Y. 10021

212: UR 1-9270

SKOWHEGAN, MAINE

(207) 474-9345

MEMORANDUM

TO: TRUSTEES

DATE: MAY 5, 1969

FROM: JOHN EASTMAN, JR.

SUBJECT: TRIP TO SKOWHEGAN
WITH PROSPECTIVE
DONORS

Our schedule of Visiting Artists' lectures has now been completed. In addition, the dates for the Trustees' summer meeting and the dedication of The Ben Shahn Graphic Studio have been set.

It was suggested at the January 21st Board Meeting that each Trustee bring two or three friends, prospective donors, to visit the School this summer.

The summer Trustee meeting has been set for 10:00 AM Saturday morning, August 9th, and the dedication of The Ben Shahn Graphic Studio will be held at 5:00 that afternoon. The complete plans for the weekend are

Friday, August 8th

7:00 PM - Cocktails and dinner with faculty and Governors
at Director's cottage

Saturday, August 9th

10:00 - Trustee meeting
12:00 - Cocktails and lunch at Director's cottage
2:00 - Seminar - Old Dominion Fresco Barn
5:00 - Dedication of The Ben Shahn Graphic Studio
6:30 or
7:00 - Cocktails at home of Mrs. Ben Shahn
8:30 - Dinner at home of Willard Cummings
10:00 - Student party in Fresco Barn

Sunday, August 10th

12:30 - Lunch in School Dining Room

On Friday afternoon, Sunday morning, and at various moments on Saturday, Trustees will be able to visit the studios and see students at work.

We shall make arrangements for guests to be shown through the studios and to see the frescoes in the South Solon Meeting House on Saturday morning while Trustees are meeting.

for to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information by be published 60 years after the date of sale.

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THE DOWNTOWN GALLERY

465 PARK AVENUE
NEW YORK, N. Y. 10022
Telephone: PLaza 3-3707

Arthur Freeman

STATEMENT

May 13, 1969

-2-

DUPLICATE

196

File

Balance Brought Forward	1414.19
Feb. 11, 1966 Paid on account	250.00
	<u>1164.19</u>
Nov. 21, 1967 " " "	208.00

Balance 956.19
Credit for frame 50.00
906.19
Pd 10 (over) 906.20

Cash 718.70
ck. 187.50

\$906.20
credit for frame 50.00
956.20

May 16 1969
Pd in full
ofc paid in full



Telegram

NH019 (09)(42)PB772 NSA234 DA418

D LLC81 RI NL PDF DALLAS TEX 29

THE DOWNTOWN GALLERY

2

465 PARK AVE RITZ TOWERS NYK

RETRUNED DALLAS ALL PAINTINGS WERE INSURED ON DAY OF PURCHASE
FROM YOUR GALLERY. BY TELEPHONE IN PRESENCE OF MURRAY WAX PLEASE
AIR FREIGHT ALL PAINTINGS IMMEDIATELY THANKS REGARDS

GEORGE PERUTZ.

1967 JUN 30 AM 12 35

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

The Soul of Man Is the Light of God

PN



TEMPLE OF AARON

616 SOUTH MISSISSIPPI RIVER BOULEVARD
SAINT PAUL, MINNESOTA 55116 • 698-8874

April 29, 1969

In the Year Two
of United Jerusalem

BERNARD S. RASKAS
RABBI

KALIL S. ROSENBERG
ASSISTANT RABBI

ZVI GHELMAN
CANTOR

HAROLD A. BERNSTEIN
EXECUTIVE DIRECTOR

HARRY GOTTESMAN
RITUAL DIRECTOR

JOSHUA KONIGSBERG
MUSIC DIRECTOR

DR. SANDER M. LATTE
SCHOOL DIRECTOR

SAUL S. GARELICK
PRESIDENT

K. S. GOLDENBERG
VICE-PRESIDENT

DONALD SWARTZ
VICE-PRESIDENT

JOSEPH H. KAPLAN
SECRETARY

ARTHUR FREEMAN
TREASURER

• • • •

HERMAN M. COHEN, D.D.
RABBI EMERITUS

BEN G. NOSOWSKY
CANTOR EMERITUS

Mrs. Edith Halpert
Downtown Gallery
465 Park Avenue
New York, N. Y.

Dear Mrs. Halpert,

I noticed the attached picture of the late Ben Shahn in front of a print of Hillel and a statement in Hebrew. Shahn is one of my favorite artists and my oldest son's name is Hillel and he reads Hebrew fluently. I would like to acquire this print for him as a gift for his birthday. Could you please tell me how I might obtain it.

Cordially,

Rabbi Bernard S. Raskas

BSR:crw
Enc.



rior to publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

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June 24, 1969

Miss Esther F. Rupel
918 Lindberg Road
West Lafayette, Indiana 47906

Dear Miss Rupel:

It took considerable time for me to locate the original photograph and the data on the painting referred to in your letter - AT THE LOOM.

I purchased this painting in 1937 from a private source in Philadelphia, Pa. It was in bad condition and we had to have it relined and restored.

Actually, the previous owner told me that he obtained it in Schwenksville, Pa. In my description for it for our records, I stated as follows:

" Painted by anonymous Pennsylvania German artist, c.1795. The painting was found in Schwenksville, Pa., and depicts a characteristic Pa. German interior with elderly woman embroidering a hand-loomed wool coverlet. Furnishings are uniformly Pa. German. A most unusual example both as a work of art and as an historical record."

I expect, of course, to have you credit me with this information, particularly now when I have decided to issue a form letter to indicate that The Downtown Gallery is not intended to be an educational institution.

I'm sorry that I don't have a duplicate of the photograph which is published in our book, but you may be able to get it from Life magazine.

Sincerely,

EGH/mm

THE NADEL COLLECTION

The Nadel Collection was gathered over a period of thirty years of participation by E. Eddy Nadel in folk-festivals, special programs, institutes and other such events; and through Mr. Nadel's wide travels in Europe, Asia and Africa. While Mr. Nadel's collection emphasizes the folk arts of Hungary, Yugoslavia, Czechoslovakia, Austria, Germany, Ireland and Scotland, many other countries like Ghana and Nigeria are represented.

Many of the folk art costumes that Mr. Nadel collected are examples of exquisite artistic hand-embroidery, hand-made lace and intricate leathercraft. The costumes are authentic in every detail and have been handed down through many generations in the lands from which they came. These costumes are considered museum pieces in the countries of their origin because the hand-work involved in making such costumes is no longer being done by craftsmen.

A large number of Mr. Nadel's folk art books are source material for a study of folk art music, song, dance and costumes of the countries represented in his collection. Many of the photographs in his collection were taken by well-known Eastern European photographers. These photographs show native groups, professional and non-professional, participating in their traditional dances in costume. Some pictures are of the International Folk Dance Festivals which hold their sessions in different countries each year. There is also a large assortment of sheet music, folk records, periodicals, motion picture reels, film tapes and sound tapes.

Mr. Nadel's files also contain the bulk of the material on folklore, music and dance of the great expert in the field of American folk art, Miss Elizabeth Burchenal, founder of the American Folk Art Center in New York City and a member of the faculty of Sargent College, Cambridge, Massachusetts. These were left to Mr. Nadel by Miss Burchenal.

THE CORCORAN GALLERY OF ART

WASHINGTON, D. C. 20006

JAMES HARITHAS
DIRECTOR OF THE GALLERY

July, 2, 1969

638-9211
AREA CODE 202

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

The enclosed copy of my letter to Dr. MacCollum and his answer should explain the reason why the two works will be returned to you along with the Storrs things that are on their way back to you.

However, we have sold the following three items:

GENESIS, 1932 oil on Masonite,	\$1700.00
PORTRAIT OF A WOMAN, 1929 silverpoint drawing	175.00

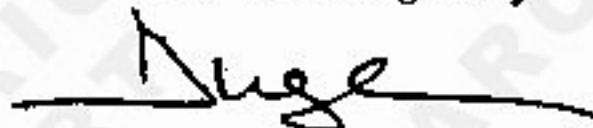
These two were sold to Mr. and Mrs. David Swiger, 10 Overdale Road, Rye, New York 10580. We have added and received a 10% commission and will forward the check in the amount of the two above sums.

SPIRIT OF THE NIGHT, woodcut	\$150.00
------------------------------	----------

was sold to Mr. Richard Madlener, 1107 Swink Mill Road, McLean, Virginia, also here we added a 10% commission and am sending you the above amount.

I hope you are well and are taking it easy this summer.

With best regards,



Inga W. Heck

cc: MM
FP

* mfg up form sheets.

X EGH to check

STORRS EXHIBITION - CORCORAN

SCULPTURE

Art. Coll

Medium	Artist	No.	Title, Year & Size	Price
* ✓ Combined metal bronze + marble	John Storrs	B/1	TO MY FRIEND HOWARD E. SMITH - 14 1/2" h. 1913	1500
✓ Bronze	"	B/4	WOMAN SEATED, 1915 - 7 1/2" h. + base	1000
✓ Bronze	" (U.S.)	B/13	TETE A TETE, 1917 11 1/2" h.	1500
✓ Terra Cotta, Polychromed	"	Pvt. Coll.	MODERN MADONNA, 1918 11" h.	1800
✓ Terra Cotta, Polychromed	"	TP3/1520	PORTRAIT HEAD NO. 1, 1919 - 11" h.	1500
✓ Bronze	"	B/7	EGYPTIAN HEAD, 1919 7 1/2" h.	1100
✓ Marble	"	56	HEAD (Portrait of a Child With Bangs) 1920 11 1/2" h.	1600
✓ Marble, polych. below	"	55/55	PIETA, 1920 - 11" h.	2500
✓ Combined metals	"	CM/1	INDUSTRIAL FORMS, 1922 12 1/2" h.	1300
XXXXXXXXXXXXXXXXXXXX				
✓ Marble	"	S/2/100	LITTLE GIRL IN COAT, HAT & MUFF, 1922 17" h.	1700
✓ Gold/Bronze & Silver	" (Belgium)	CM/3	LE SERGENT DE VILLE, 1923 14" h.	2000
✓ Gold/Bronze & Silver	" (Belgium)	CM/2	LE SERGENT DE VILLE, 1923, 11" h.	1250
✓ Steel	"		STUDY IN ARCHITECTURAL FORM 1927, 29" h.	2500
✓ Combined metals	"	CM/5	Study in Architectural Form 1927 - 12 1/2" h.	1500
✓ Stone, Polych.	"	Pvt. Coll.	PANEL WITH MIRROR INSERTS 1921 26" h.	2500
2 ✓ Bronze	" (U.S.)	#C/2	ABSTRACTION, 1929 18" h.	3000
✓ Terra Cotta, Polych.	"	TP/1/1520	ABSTRACTION #2, 1935 10 1/2" h.	2000
* ✓ Bronze	" (U.S.)	B/1	ABSTRACT FIGURE, 1934 35" h.	3000
plus			(make up form) signed Storrs inside	
✓ Bronze	"	B/1	OPPOSING FORMS, 1932 10 1/2" h. x 3 1/4" w.	4000
Granite/marble inlay	"	S2/C2	PANEL WITH BLACK MARBLE INLAY, 1917-1919 60" h. x 15 1/2" w.	

Not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Print to publishing information regarding sales transactions, research are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 15, 1969

Gainesville Sun
Gainesville, Florida

Gentlemen:

We are the New York Gallery that represents the artist Yasuo Kuniyoshi. The University of Florida recently had an exhibition of Kuniyoshi's work which was written up in your Sunday, March 2, 1969 issue on pages 7B and 8B.

We would greatly appreciate two copies of this issue for our archives and would appreciate your cooperation.

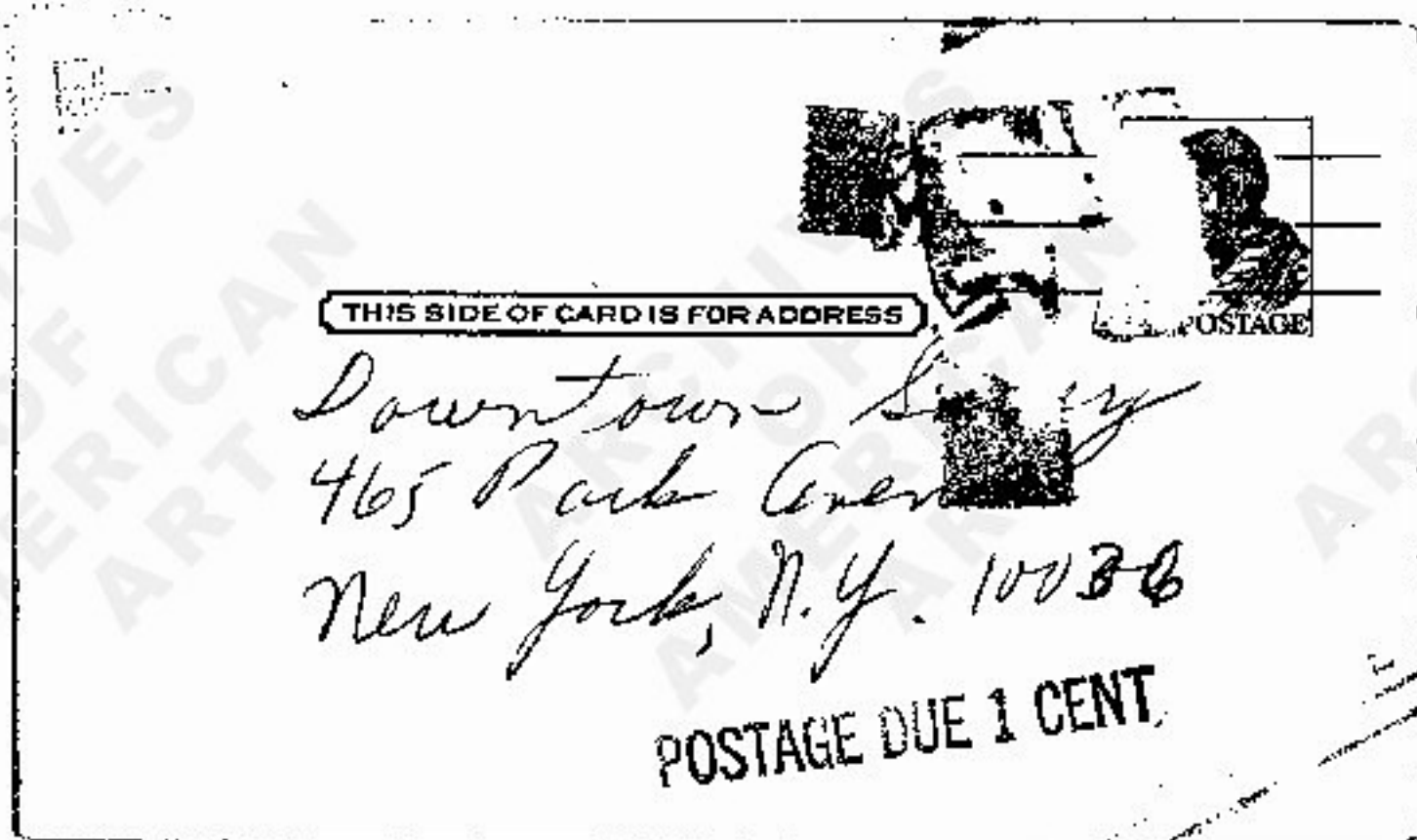
Thank you in advance for your kind attention to this request.

Sincerely,

Murray M. Wax

MMW/me

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researchers are responsible for obtaining written permission
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The Downtown Gallery
465 Park Ave.
New York
New York
10022

April 11, 1969

Mr. James Haritas, Director
The Corcoran Gallery of Art
Washington, D.C. 20006

Dear Mr. Haritas:

Enclosed you will find an additional copy of the biographical data on JOHN STORRS, per your request in conversation with Mrs. Halpert.

Best regards from all of us.

Sincerely,

Murray M. Wax

MMW/me
Enclosure

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 17, 1969

Mr. John W. Keefe
Assistant Curator
The Toledo Museum of Art
Monroe Street at Scottwood Avenue
Toledo, Ohio

Dear Mr. Keefe:

The other day a gentleman visited the Gallery and advised us that he had purchased the two Dove watercolors which were consigned to the Toledo Museum of Art: CENTERPORT SERIES, #20A, 1940 and ACROSS THE ROAD, 1940.

Unfortunately, I did not get the man's name or address for our files. Would you please be good enough to forward this information to us.

Incidentally, how will payment for these two works be made - directly from the purchaser or through the Toledo Museum?

Thank you, in advance, for your kind cooperation.

Sincerely,

Murray M. Wax

MMW/me

EGH has letter
from Keefe

Client.

KAPLIN bought
the two Doves

NEW JERSEY STATE MUSEUM
DEPARTMENT OF EDUCATION
P.O. BOX 1868
TRENTON, NEW JERSEY 08625

ATTN: ART BUREAU

EXHIBITION:

We should greatly appreciate your filling in this blank for our catalog and loan records.

LENDER

Address

Will you permit use of your name as lender in catalog?

If not, what acknowledgment is desired?

ARTIST'S NAME

Exact TITLE of Work

MEDIUM of work (please underline):

oil on canvas	oil on wood	gouache	pastel
tempera on canvas	tempera on wood	watercolor	ink
crayon	collage	print (medium)	stone
plastic	terra cotta	ceramic	artificial stone
			construction in
or			

DATE of work Does date appear on work?

Location of SIGNATURE

SIZE of picture (without frame or mat):

height width

SIZE of sculpture:

height without pedestal (or length) Approx. weight

original or replica (please underline)

Do you prefer to maintain your own insurance?

If not, for what VALUE shall we insure the work?

SELLING PRICE if work is for sale.

Are these shipping instructions satisfactory?

It is understood that this loan will be returned to you at the above address unless we are notified to the contrary.

Will you permit us to reframe or remat your loan, if necessary?

(Reframing is occasionally desirable for the unity of the exhibition. In such cases the pictures are, of course, returned to the lenders in their original frames and mats.)

How can we obtain PHOTOGRAPHS of this work for catalog reproduction and publicity?

Signed (lender's name)

Please Sign and Return

Prior to publishing information regarding sale or transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

JACOB SCHULMAN
87 NORTH MAIN STREET
GLOVERSVILLE, NEW YORK 12078

April 29, 1968

Mrs. Edith Gregor Halpert
136 East 56th Street
New York, New York

Dear Edith:

I read the announcement in Sunday's
New York Times of the honor being accorded
you as the first recipient of the
"International Silver Prize Medal" from the
University of Connecticut.

No one is more justly deserving
of this recognition and certainly no one
for "distinguished contributions to the
arts" is more entitled to being "first."

Selma joins me in extending our love,
very best wishes and congratulations.

Sincerely,



JS:KB

June 27, 1969

Dear Mrs Walpert,

I have just finished reading Buying Art on a Budget by Joanna Eagle in which she praises your gallery most highly.

My husband and I have just recently moved into a new home and we want to start to collect paintings. However we don't know just where to start. I have read several books on American painters which made me realize how little I know on the subject. I also realize that the painters mentioned in these books are well over that \$1000 mark mentioned by Joanna Eagle.

Could you possibly advise me as to which

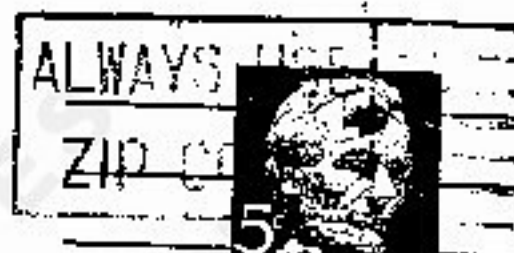
Thank you for any possible
suggestions or help if it
could give me. I realize
you are very busy and
probably overwhelmed by
questions from beginning
art collectors, but everyone
has to start somewhere
with that first or second
purchase.

Mrs. Walter J. Gelder
10622 Ladue Road
Creve Coeur, Mo.
63141

P.S. I'm only sorry we don't live
closer to New York so that
we could take advantage
of your Christmas shows.
They sound just great!

for publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

Box 1013
Toledo, Ohio 43601



Mrs. Edith Gregor Halpert
Downtown Gallery
Ritz Tower Concourse
465 Park Avenue
New York, New York 10022

May 7, 1969

Mr. H. L. Yochum, President
Capital University
Columbus, Ohio 43209

Dear President Yochum:

I was delighted to receive your letter of May 5th-
and was very flattered by the contents.

My visit to Capital University and the receipt of
the Award comprised one of the greatest experiences
I have had in my career. The University, its location,
the design of the buildings and the playgrounds are
really astonishingly beautiful - and I was impressed
by all of the personnel from the President down to
the students.

All this came at a very propitious period in my life
as I have been greatly upset in the past few years
about the many museums who have turned into "disco-
teques" providing concerts, ballets, puppet shows, etc.
and other forms of entertainment which have no associ-
ation with the visual arts. Yours must be one of the
few institutions left that are working on the "purist"
system and I therefore congratulate you.

It will be a great pleasure to see you in New York.
Please let me know in advance when you are planning
a trip so that I can cancel whatever other engage-
ments I may have. I look forward to the pleasure of
seeing you and to the opportunity I will have to show
you the cross section of artists work which we have.

Devotedly yours,

EGH/

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NB
SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
EIGHTH AND D STREETS, NW.
WASHINGTON, D. C.

22 May 69

Dear Edith,

Last month you wrote and
asked if I could send another
set of photographs from the
Shuler opening - and also
the press clippings. We are
delighted to send them - and
hope they give you pleasure.

Nothing ready for a good
summer?

As ever,
Harry

April 16, 1969

National Collection of Fine Arts
Smithsonian Institution
Washington, D.C. 20560

Attention: Mrs. Adelyn Breeskin

Dear Mrs. Breeskin:

The Corcoran Gallery of Art is planning a Storrs Exhibition, opening May 2, 1969 and have asked us to loan them the Storrs Granite and Marble sculpture entitled PANEL WITH BLACK MARBLE INLAY, 1917-19 (size: 60"high by 15½" wide).

This work, as you will recall was consigned to the Smithsonian Institution on January 30, 1968, and is an important requirement for the Corcoran exhibition.

We are, therefore, giving you permission to release this sculpture to the Corcoran Gallery of Art, who will send their own truck to pick it up.

Thank you for your cooperation, and very best regards.

Sincerely,

EGH/nnw

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July 1, 1969

Mr. & Mrs. George Perutz
11405 St. Michaels Drive
Dallas, Texas

Dear Mr. & Mrs. Perutz:

Please be advised that the eight (8) works of art which you recently purchased were picked up this morning to be properly crated, and the company was given instructions to ship via Emery Air Freight.

I wanted to thank you, too, for the post card - and hope that you both had a wonderful trip.

As I am sure you have surmised that I could not have the works shipped out earlier, I want to apologize for the delay. I am enclosing here two blue copies of the invoices. As soon as you receive the works, I would appreciate it if you would sign these receipts and return them to us so that our records will be in order.

It was a pleasure to meet you both and I certainly hope to have the opportunity of seeing you again on your next trip to New York. Very best regards to you both.

Sincerely,

Murray M. Wax

MMW/me
Enclosures

April 17, 1969

Mr. James Harithas, Director
The Corcoran Gallery Of Art
Washington, D.C. 20006

Dear Jim:

Would you please be good enough to add to your
invitation list for the opening of the Storrs
Exhibition on Friday, May 2nd the following:

Mr. David N. Ellenhorn
Kronish, Lieb, Shainswit, Weiner & Hellman
330 Madison Avenue
New York, New York 10017

Of course, if there is a charge, please bill
me.

Thank you and very best regards.

As ever,

EGH/zenw

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purchaser is living, it can be assumed that the information
is published 60 years after the date of sale.

Fl

Dorothy Midonick 155 East 38 Street New York City 16

April 18, 1969

Dear Edith:

It was wonderful to hear the good news last night. You really should celebrate and have a fling! It is too sad that you have had so many troubles.

Edith dear, I do thank you for sending me the catalogs and I know you understand why these are being returned. What can you store in a small apartment? The Marin and Dove books are too precious not to be in worthy collections. I have always admired both artists. When I was very young a special affection drew me to Marin because I was brought up in Weehawken too.

We do hope to see you soon.

Affection and all good wishes from Will and me.

Yours,

Dorothy

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York City



LOAN AGREEMENT

THE METROPOLITAN MUSEUM OF ART

Fifth Avenue and 82nd Street
New York, New York 10028
Telephone: (212) TR 9-5500
Cable: METMUSART

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

EXHIBITION: NEW YORK PAINTING AND SCULPTURE: 1940-1970
October 18, 1969 - February 1, 1970

DATES OF EXHIBITION:
Work due at The Metropolitan Museum of Art: September 1, 1969

LENDER: Mrs. Edith Gregor Halpert

ADDRESS: Downtown Gallery, 465 Park Avenue, New York, N. Y. 10022

Exact form of lender's name for
exhibition label and catalogue:

NAME OF ARTIST: Stuart Davis

TITLE OF WORK: Hot Stillscape for Six Colors

MEDIUM OR MATERIALS:

DATE OF WORK: Does date appear on work? Where?

SIGNATURE: Is the work signed? Where?

SIZE: Painting, drawing, etc. Height Width (without frame)
Height Width (with frame)
Sculpture (without pedestal): Height Width Depth
Approximate weight lbs.

CATALOGUE AND PUBLICITY: Unless permission to do so has been specifically denied in writing by the lender at or prior to the time this agreement is issued, the Museum is authorized to photograph and/or reproduce in any media the object listed above for archival, educational, and publicity purposes, and for sale by the Museum.

Please send photographs available: Black & White ; Color transparencies ; Color slides
If not available, where can the Museum obtain photographs of this work?

INSURANCE: A. Does lender wish the Museum to insure the work? Insurance value of work \$
B. Does lender elect to maintain his own insurance?
Name of insurer and address:
Will the Metropolitan Museum as borrower be expected to pay premium?
If so, what is estimated cost of premium?

If the lender elects to maintain his own insurance, the Museum must be supplied with a certificate of insurance naming the Metropolitan Museum as additional assured or waiving subrogation against the Metropolitan Museum of Art. Otherwise, this loan agreement shall constitute a release of

the Museum from any liability in connection with the loaned property. The Museum will accept no responsibility for any error or deficiency in information furnished to the lender's insurers or for lapses in coverage.

SHIPPING: Estimated date of shipment: mo. day year

Point of departure:

Type of carrier:

Size of shipping case:

CONDITION REPORT:

RETURN OF WORK: Name & address:

Recommended procedure:

SIGNED DATE

Please return signed form, any photographic material or other attachments to The Registrar, Metropolitan Museum of Art.

For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 20, 1969

Mrs. Adelaide L. Gaynor
Glenwood Landing
Long Island, New York 11547

Dear Mrs. Gaynor:

In Mrs. Halpert's absence from the office I am answering your letter of May 16th.

Please be advised that most of the artists about whom you are inquiring are not and have not been handled by The Downtown Gallery. Also, since the volume of these kinds of requests for valuations have been so numerous, we now have a policy of not giving valuations in accordance with the rulings of the Art Dealer's Association.

I do not know what advice to give you, except perhaps that you get in touch with the Art Dealer's Association who may be able to suggest how to go about getting the information you require.

Sincerely,

Murray M. Wax

MMW/me

May 20, 1969

SPECIAL DELIVERY

Mr. Frederick A. Srost
Curator of American Painting and Sculpture
Art Institute of Chicago
Michigan Avenue at Adams Street
Chicago 3, Illinois

Dear Fred:

This morning I was awakened by a long-distance call from a
Mr. Block(h?) of The American. He asked immediately about
my attitude regarding the change in the First Prize Award
from the Paul Darlin and I explained very briefly that you
had phoned to advise me that for some technical reason it
was not eligible and that the same call went through to the
other jurors and that my suggestion was to move up the other
major awards numerically and that I was under the impression
that similar suggestions had been made by Buckley and Dieben-
korn.

He pressed me at great length about the award and I explained
that it was voted unanimously because we all agreed that it
was the outstanding painting in the exhibition but that if
it were not eligible there was no alternative but to follow
the procedure I suggested.

I just thought you should know what transpired.

Incidentally, Mrs. Feindexter phoned me several days ago but
I refused to give her any information whatsoever, insisting
that she should get in touch with you directly.

Sincerely,

RMH:pb

Mr. Thomas J. McCormick

4/30/69

- 2 -

Of course, you will have to put it on your insurance floater as our insurance ends at our portal - and pay the shipping charges in the event that you want it on approval. If you decide to keep it, we will deduct the packing charges which we generally undertake to pay.

If, by any chance, you have photographs of the Marin's and O'Keeffe's - would you please send them on to us so that we can try to make another exchange deal.

I, too, look forward to seeing you in the very near future.

Best regards,

Sincerely,

EGH/ndw

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THE DOWNTOWN GALLERY

465 PARK AVENUE
NEW YORK, N. Y. 10022
Telephone: PLaza 3-3707

STATEMENT

April 11, 1969 196

Mr. Charles Simon

60 Wall St. 3rd Fl.

New York, N. Y.

9/12/68 #11317		
William Zorach-Bronze Cat(Tooky), 1935	3000.00	
N. Y. C. Tax	150.00	
	<u>3150.00</u>	
9/20/68 # 11326 O. L. Guglielmi Deserted Bridge		
With Figures, 1934	6500.00	
City Tax	325.00	
9/20/68 Kuniyoshi Girl Wearing Sandana, 1936	25,000.00	
City Tax	1250.00	
1/15/69 #11370		
Geo. L. K. Morris, Commandos Attacked		
By Dogs. 1943	1100.00	
Bernard Karfiel Model Seated, 1931	600.00	
Bruce Gilchrist L. HVID, 1956	375.00	
Ben Shahn Father Coughlin, 1939	3,500.00	
N. Y. C. Tax	275.00	
	<u>42,075.00</u>	
2/12/69 Credit Memo, L. HVID, 1956	393.75	
	<u>41,681.25</u>	

UNIVERSITY OF CALIFORNIA, LOS ANGELES

BERKELEY • DAVIS • IRVINE • LOS ANGELES • RIVERSIDE • SAN DIEGO • SAN FRANCISCO



SANTA BARBARA • SANTA CRUZ

LOS ANGELES, CALIFORNIA 90024

May 23, 1969

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, N. Y. 10022

Dear Edith:

It was very good to see you the other evening and to end up with you in the heart of Odessa.

I have a graduate student, Robert Metzger, who will be in New York early in the autumn. He is working in the American field and trying to clarify the background of 20th Century American art. He will not impose upon you, but it would be good for him if you would see him. He may have one or two questions that only you can answer and in any case to meet you is an experience that he should have.

I have told him that he might come in to see you and remind you of my letter. You will find him very charming and knowledgeable.

With much affection,

Yours,

A handwritten signature in dark ink, appearing to read 'F. S. Wight', written over a horizontal line.

Frederick S. Wight
Director
UCLA Art Galleries

FSW/ps

Printed on publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

happy?

Again my warmest thanks
for giving such a great new
dimension to my every day life!!!

Sincerely,
Joan Aylward

May 28 - 1969
Morris Broderson

Anterior Market Libby #2
1968 - (with Table + Boxes)
26 x 39 1/2

Mixed
media

\$2400.00

6. This statute does not apply to existing written or oral agreements or arrangements with artists, nor to any extensions or renewals thereof.

7. Former sub-division 2 of Section 220 of the General Business Law making it a larceny for a dealer to secrete or withhold a work of art belonging to an artist is repealed. This conduct is nonetheless covered by the larceny provisions of the Penal Law.

It is important to note that this statute makes art dealers trustees of works of art and the proceeds of sale of works of art consigned to them by artists. Under the Penal Law, the conversion or misappropriation of trust funds or trust property by a trustee is a larceny.

As the Association cannot and does not give legal advice, we suggest that members consult their attorneys to determine the effect of this statute on the operation of their business.

Gilbert S. Edelson

due to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.



ARNOLDO MONDADORI EDITORE

SETTORE EDITORIALE RAGAZZI E CRAM

Verona, 9th June 1969

Messrs
Downtown Gallery
465, Park Avenue
NEW YORK

Dear Sirs,

We would be grateful if you could grant us the authorization to reproduce the followings works in a Dictionary of Art which is going to be edited by us in two languages: Italian and English:

- Arthur G. Dove "Plant forms"
- Charles Demuth "Still Life"

Therefore please send the related invoice covering the reproduction rights for the above two editions.

In case you were not in the possibility to grant the authorization, please send us the addresses of the belonger of rights or of the heirs of the author.

Thanking you in advance we remain

Very truly yours,
Secretary to Dr. Marcolungo

(Carubbi E.)
Carubbi E.

rise to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

for publishing information regarding sales transactions.
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

May 6, 1969

Leanne B. Heath
HEATH'S GALLERY
62 Ponce De Leon Ave. N.E.
Atlanta, Georgia 30308

Dear Leanne:

Following our telephone conversation, I decided that
a letter to you would be more effective.

When you asked for the exhibition, I had no idea that
the show would continue for four months. Even a museum
does not get this kind of service from us.

Among other things, we have severed connections with
several of our artist's estates and are now limited
to works of art which we own - either the Gallery or
myself. The few remaining consignors who are still
alive are asking for several specific items which
are on your consignment list.

Consequently, we are obliged to demand that all of the
items be returned to us - other than those you may have
sold or purchased - in which event we will have to pay
the consignors promptly.

I would also like to have the photographs returned to
us and would appreciate photostatic copies of any re-
views which may have appeared.

Many thanks for your cooperation.

Fond regards.

As ever,

EGH/mmw

MARGARET WATHERSTON INC.

44 West 77th Street, New York, N.Y. 10024 • ENdicott 2-5514

Conservation of Paintings

June 14, 1969

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

RESTORATION ESTIMATE

KUNIYOSHI - "Two Acrobats", oil on canvas glue-lined, 24" x 30",
dated 1926.

Present Condition:

Painting was glue-lined, a primed linen canvas being used as the lining layer. Lining adhesive has not held in a satisfactory fashion and the lining has detached from the back of the painting in numerous places causing a "bubbly effect" on the surface. In addition to this, under the ultraviolet light it would appear that areas of the painting have been overpainted, possibly as a way of brightening the background without cleaning, or possibly to hide the effect of overcleaning. Paint layer is thin and appears abraded in various areas. Surface varnish is very uneven, being sticky in certain places and dull in others and apparently of varying thickness.

Suggested Restoration:

Kuniyoshi's color tends to be readily soluble and for this reason and also the fact that the canvas and paint layers are both very thin, conservation treatment will be rather difficult.

Painting will be faced to permit safe removal of the lining canvas and adhesive from the reverse. Canvas will be flattened with moisture, heat, and slight pressure on the vacuum table. Painting will then be lined again on the vacuum table with wax resin adhesive and fiberglass lining fabric.

FOR THE RECORD ONLY

THE PAINTING OR PAINTINGS LISTED ABOVE ARE RECEIVED BY ME FOR THE PURPOSE OF RESTORATION AND / OR REPAIR WITH THE UNDERSTANDING THAT I ASSUME NO LIABILITY FOR LOSS OR DAMAGE THERETO. PLEASE ARRANGE WITH YOUR INSURERS TO COVER THESE ITEMS FOR YOUR ACCOUNT WHILE THEY ARE IN MY POSSESSION.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



American Association for State and Local History

XX

WILLIAM G. TYRRELL
34 Winthrop Avenue
Albany, New York 12203

2 June 1969

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The Downtown Gallery
465 Park Avenue
New York, N. Y.

Dear Sir:

Will you please send me complete
information about your 44th Anniversary American
Folk Art Exhibition.

I would appreciate receiving this informa-
tion as soon as possible as I would very much like
to include an account of the ~~material~~ in a forth-
coming issue of History News - the monthly publica-
tion of this association.

Thank you very much,

Very truly yours,

William G. Tyrrell
William G. Tyrrell
Contributing Editor
History News

For to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and publisher involved. If it cannot be
established after a reasonable search whether an artist or
publisher is living, it can be assumed that the information
may be published 60 years after the date of sale.

May 21, 1969

Miss Rachael Griffin
Curator
The Portland Art Association
Southwest Park and Madison
Portland, Oregon 97205

Dear Miss Griffin:

Much as I would like to cooperate with you in relation to O'Keeffe, it is impossible in view of the fact that we are no longer agents for her.

About two years ago she decided to jump her prices so tremendously that when she came in we had a discussion about it and she decided that she would work directly in the future and would have no dealer handle her work per se.

I am enclosing a catalogue of our 43rd Anniversary Exhibition which will give you a complete roster of the artists whom we represent or have in our inventory. If you are interested in any of the other artists works, we would be pleased to help you.

Sincerely,

EGH/naw

P.S. May I suggest that you consider a painting by Arthur G. Dove, whose widow (a month before she died) delivered a group of paintings which she had withheld for sale for sentimental reasons. Consequently, we have a superb collection of this great artists work - who is generally recognized as one of the great American painters of the early 20th century. This includes oils, watercolors and some large charcoal drawings dating from 1910 to 1946.

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The Corcoran Gallery of Art
Washington, D. C. 20006

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN B-3211

May 14, 1969

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

Mr. Harithas has asked me to thank
you for your very nice letter of May 10.
He was pleased to know of your enthusiasm
for the Storrs Exhibition.

As soon as the Storrs catalogues are
available, we will forward several of them
to you.

Sincerely,

Judith Goald

Judith Goald
Secretary to the Director

jag

university of florida, college of architecture and fine arts **UNIVERSITY GALLERY** Gainesville, Florida 32601

May 13, 1969

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, NY 10022

Dear Mrs. Halpert:

Thank you for your letter of May 6th. I am sorry that you have not received the press releases which we are now enclosing.


As you can see, the coverage here in Florida is mainly in the form of notices of the exhibition rather than any reviews of it. Hopefully the Washington coverage will be more critical.

We were all very disappointed that you could not be with us in Washington for the opening. The affair went exceedingly well, and I believe everyone was pleased. It was a very handsome show and I do hope there will be some good reviews. Also, I am sure many people will get down from New York now to see it.

I know that this year has been a most trying one for you. In this regard I especially appreciate all your great kindness in helping us put this Kuniyoshi show together. I also hope that our exhibition has brought a new identity to Kuniyoshi which will serve him and his reputation to the best. I look forward to seeing you in New York in the fall. I hope you will use this summer for a well-earned rest.

My very warmest regards.

Sincerely,


Roy C. Craven, Jr.
Director

RCC:mzb
enc.

Notice to publishing information regarding sales transactions:
Researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Box 839
Dartmouth ABC Program
Hanover, N. H.
July

Dear Sir:

Over a month ago I wrote to you about permission to reproduce a picture in a textbook I am writing for high school English classes. I have had no reply.

Since my letter may never have arrived, I am writing again because the deadline is approaching for my finished manuscript. I need to know before Aug. 1 whether you will let me use the picture and whether you can supply an 8 x 10 glossy print.

If I have to write to someone else about the print, or if the picture is unavailable and I have to look for a substitute, I should like to know as soon as possible. The publishing schedule may have to be delayed.

The picture is

Robert Osborn's drawing
of James Thurber, which I
saw in "Art in America", in
the issue #1, 1962.

Very sincerely,

Hart Leavitt
(Hart Leavitt)

May 14p 1969

National Collection of Fine Arts
Smithsonian Institution
8th & G Street, N.W.
Washington, D.C. 20560

Attention: Registrar:

Dear Madam or Sir:

I neglected to send you our usual consignment for the Kuniyoshi Exhibition currently at the Smithsonian Institution, after having been on view at the University of Florida.

Enclosed you will find two copies of the works which we loaned for this show. Won't you please be good enough to sign and return the blue copies so that our records will be in order.

Thank you.

Sincerely,

Murray M. Wax

MMW/me

Enclosure

SKOWHEGAN SCHOOL OF PAINTING AND SCULPTURE
331 East 68th Street, New York, N.Y. 10021

TO: ALUMNI AND FRIENDS

**1969 SCHEDULE OF LECTURES
BY FACULTY AND VISITING ARTISTS**

We hope that you can join us for one or more of the lectures or events scheduled for this summer.

We do suggest however that before coming to the School for any lecture you check first as to whether there might have been a change in the date for the artist(s) whose lecture(s) you want to attend. Telephone: 207-474-9345.

Friday, June 27.....	Jacob Lawrence
Wednesday, July 2.....	Ezio Martinelli
Friday, July 4.....	Red Grooms
Wednesday, July 9.....	Al Blaustein
Friday, July 11.....	George and Michael Kuchar
Wednesday, July 16.....	James Weeks
Friday, July 18.....	James Wines
Friday, July 25.....	Richard Anuszkiewicz
Wednesday, July 30.....	Charles Hinman
Friday, August 1.....	Robert Indiana
Saturday, August 9.....	Dedication of The Ben Shahn Graphic Studio
Friday, August 15.....	Ibram Lassaw

May 15, 1969

St. Petersburg Times
St. Petersburg, Florida

Gentlemen:

We are the New York Gallery that represents the estate of the artist Yasuo Kuniyoshi. The University of Florida in Gainesville recently had an exhibition of Kuniyoshi's work which was written up in your Sunday, March 2, 1969 issue on pages 1G and 2G.

We would greatly appreciate two copies of these pages for our archives, and would appreciate your cooperation.

Thank you in advance for your kind attention to this request.

Sincerely,

Murray M. Wax

MMW/mms

SKOWHEGAN SCHOOL OF PAINTING AND SCULPTURE
331 East 68th Street, New York, N.Y. 10021

I plan to visit the School:

☐ Week-end of August 8, 1969

☐ Week-end of _____
(date)

☐ Other time _____
(dates)

I shall be accompanied by:

☒ Wife

☐ Husband

☐ Guests

Names of Guests: _____

Will you make the needed plane reservations to:

☐ Bangor (For those flying from New York City)

☐ Waterville (For those flying from Boston)

☐ We shall drive to the school.

The School will make the necessary room reservations
at Lakewood based on the above information.

DATE _____ SIGNATURE _____

THE TOLEDO MUSEUM OF ART

MONROE STREET AT SCOTTWOOD AVENUE, TOLEDO, OHIO 43601

OTTO WITTMANN, DIRECTOR

Box 1013

June 9, 1969

*Purch
Antiquary Since #71 A/ 1940
Across the Rd. 1940*

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Dear Mrs. Halpert:

This morning we received your statement of June 2 for the two Arthur Dove watercolors sold in our Art for Collectors IV exhibition. I enclose a photocopy of that statement.

I also enclose a photocopy of my letter to you of April 25 regarding the same two watercolors. Aside from your statement, I have received no reply to my letter.

I need not assure you that we acted in good faith in selling the watercolors at the prices mentioned in my letter, and look forward to an early clearing of this misunderstanding.

With best wishes,

Sincerely yours,

Rudolf M. Riefstahl

Rudolf M. Riefstahl
Curator of Decorative Arts
(Medieval and Renaissance)

RMR:1kl
Encl.

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

[Lend: 5-15-69]



LENDER'S COPY

LOAN AGREEMENT

THE METROPOLITAN MUSEUM OF ART

Fifth Avenue and 82nd Street

New York, New York 10028

Telephone: (212) TR 9-5500

Cable: METMUSART

in publishing information regarding sales transactions, scholars are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be published after a reasonable search whether an artist or observer is living, it can be assumed that the information is by published 60 years after the date of sale.

EXHIBITION: NEW YORK PAINTING AND SCULPTURE: 1940-1970
October 18, 1969 - February 1, 1970

DATES OF EXHIBITION:

Work due at The Metropolitan Museum of Art: September 1, 1969

LENDER: The Downtown Gallery

ADDRESS: 465 Park Avenue New York, New York

Exact form of lender's name for

exhibition label and catalogue: Courtesy of The Downtown Gallery, New York

NAME OF ARTIST: Stuart Davis

TITLE OF WORK: Pochade

MEDIUM OR MATERIALS: oil on canvas

DATE OF WORK: 1958 Does date appear on work? Where?

SIGNATURE: Is the work signed? Yes Where? Center Top

SIZE: Painting, drawing, etc. Height 52" Width 60" (without frame)

Height Width (with frame)

Sculpture (without pedestal): Height Width Depth Approximate weight lbs.

CATALOGUE AND PUBLICITY: Unless permission to do so has been specifically denied in writing by the lender at or prior to the time this agreement is issued, the Museum is authorized to photograph and/or reproduce in any media the object listed above for archival, educational, and publicity purposes, and for sale by the Museum.

Please send photographs available: Black & White Color transparencies Color slides
If not available, where can the Museum obtain photographs of this work?

INSURANCE: A. Does lender wish the Museum to insure the work? Yes Insurance value of work \$ 90,000.00

B. Does lender elect to maintain his own insurance?

Name of insurer and address:

Will the Metropolitan Museum as borrower be expected to pay premium?

If so, what is estimated cost of premium?

If the lender elects to maintain his own insurance, the Museum must be supplied with a certificate of insurance naming the Metropolitan Museum as additional assured or waiving subrogation against the Metropolitan Museum of Art. Otherwise, this loan agreement shall constitute a release of

the Museum from any liability in connection with the loaned property. The Museum will accept no responsibility for any error or deficiency in information furnished to the lender's insurers or for lapses in coverage.

SHIPPING: Estimated date of shipment: mo. day year

Point of departure: Type of carrier:

Size of shipping case: CONDITION REPORT:

RETURN OF WORK: Name & address: Recommended procedure:

SIGNED DATE

Please return signed form, any photographic material or other attachments to The Registrar, Metropolitan Museum of Art.

June 6, 1969

Mr. James Harithas
The Corcoran Gallery of Art
Washington, D.C. 20006

Dear Jim:

Your intriguing form letter regarding the fascinating tour arrived just now.

Unfortunately, I can never take advantage of any of the trips proposed or organized by museums or any other institutions for the simple reason that I am a working woman and cannot spare the time - and so, please accept my regrets.

As ever,

EGH/mmw

P.S. I have tried to reach you at the museum and at your home a good many times and hoped you would have the time to call me as I had some rather shocking news that distressed and disturbed me greatly. Thus, I am writing to ascertain whether you know anything about the new plans Mrs. Booz has in mind. I know that Danenberg, through my ex-secretary Tracy Miller, has called every artist in this gallery making them huge offers to join his gallery. In this case, it was another gallery that was called by her and I was deeply disturbed - but, he was good enough to phone me and report the conversation. He also stated that he refused her offer to switch.

I was glad that you and I have a signed agreement that everything consigned to the Corcoran, whether her property or some items which I borrowed from

collector friends for the exhibit as well as items which I own are to be returned to the Downtown Gallery and that any sales at the Corcoran would clear through us.

All of the art Mrs. Booz's father left would still be either in the attic in her home in Illinois or in the stable in the villa in northern France which was part of her inheritance had it not been for me. Furthermore, we have a contract which was renewed two years ago and again fairly recently through her lawyer.

Please call me soon as I would love to talk with you.

Best regards,

EGH

MUSEUM OF FINE ARTS Boston Massachusetts 02115



Office of the Director

May 16, 1969

3/2, Purch. 11404

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York

PA - June 17/69

Dear Edith:

I am glad to be able to tell you that at their meeting on May 14th the Committee on the Collections voted to purchase A FEW SHAPES by Arthur Dove at your price of \$7,000. Would you be good enough to send me a formal bill as soon as convenient which I can then pass on to the Treasurer's Office for payment. I should hope the Museum would receive the usual discount.

6300 -


Would you also send us what information you have on the picture, for as you know we try to keep as complete a dossier as possible on all acquisitions and anything you could send would be helpful. I assume that the painting has hitherto belonged only to the Dove estate.

The other painting, RECTANGLES, will be returned to you as soon as possible.

I appreciated your letter and quite understand the embarrassing situation in which you found yourself. Let me add that I am very proud to add this beautiful Dove to the Museum collection.

With warm regards,

Sincerely yours,


Perry T. Rathbone
Director

For to publishing information regarding sales transactions, searches are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

THE TOLEDO MUSEUM OF ART

MONROE STREET AT SCOTTWOOD AVENUE, TOLEDO, OHIO 43601

OTTO WITTMANN, DIRECTOR

April 25, 1969

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

We have received your statement for the pictures lent to us for our "Art for Collectors IV" exhibition. However, we were concerned over the fact that your statement of April 10 lists a different price for the two Arthur Dove watercolours than that at which they were insured and sold. I would call to your attention our letter of January 30 asking for price statement and our telephone conversation of February 14 in which the prices were fixed at \$600.00 for "Centerport Series, 20A" and \$750.00 for "Across the Road". It was at these figures that the pieces were insured and sold and not at the \$700.00 and \$850.00, respectively, which your statement lists.

Although the American "Basket of Fruit" still life on velvet did not sell during the course of the exhibition, I call your attention to the fact that there is a further discrepancy in price. The painting was insured and price fixed at \$475.00, while your final statement lists a price of \$750.00.

We are anxious to clear this misunderstanding and would appreciate hearing from you at your earliest convenience. Thank you.

Sincerely yours,

Rudolf M. Riefstahl

Rudolf M. Riefstahl
Curator of Decorative Arts
(Medieval and Renaissance)

RMR:slb

*This was
corrected
credit*

rior to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by published 60 years after the date of sale.



NATIONAL COLLECTION OF FINE ARTS

EIGHTH AND G STREETS, N. W., WASHINGTON, D. C.

SMITHSONIAN INSTITUTION, WASHINGTON, D. C. 20560

10 May 1969

Dear Edith:

We missed you greatly at the Kuniyoshi opening. All your fans expressed their affection and admiration, of course, and everyone sends his best wishes and love. It was a fine opening and the show is splendid.

You may have heard by this time that I have resigned. One of the joys of the past few years has been the privilege of gaining such friends as Edith Halpert. Thanks eternally for your sympathy and encouragement!

Affectionately, David

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GEORGE J. PERUTZ

11405 ST MICHAELS DRIVE

DALLAS, TEXAS 75230

June 29, 1969

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York City, New York

Dear Mrs. Halpert:

Thank you for your letter of June 20th.

As I wired you today, all of the paintings we purchased were insured on my part the very afternoon we were in your gallery. Mr. Murray Wax stood next to me when I spoke with my insurance broker in Dallas and he should know that the insurance was covered many weeks ago. I am anxious to receive the paintings and I would appreciate if they could be sent immediately.

We are not leaving Dallas for another 2 - 3 months, probably during the latter part of September we shall go to the Far East but no further trips are planned before then. I am also sorry we could not see you again, but I had to go to Poland of all places and we were a week late in returning. We did not pass through New York at all, but flew via London-Chicago-Dallas avoiding the big mess at Kennedy.

Regarding additional data, the only thing I would like to have from you is any information you have regarding exhibitions. For instance if the Kuniyoshi "I wear a Mask" has been exhibited I would appreciate your letting me know when and where. The Marin seems to have been exhibited at the Leicester Galleries in London in 1965 - do you have their address? I want to write them and see if they have a catalogue of the exhibit. If the Marin has been exhibited elsewhere please let me know.

I assume the little Doves have not been exhibited before or owned before.

Before leaving New York we purchased a very nice Demuth - similar to "on THAT street" at the Chicago Museum. If you change your mind regarding the acrobat Demuth you had in your gallery - we have a great interest in this picture - as well as the Marin you had hanging in the main room on the right. If either of these should become available please let me know promptly.

I am glad the stamps gave you some pleasure and I am working on an additional shipment.

We shall of course make an appointment with you next time we are in New York but this is some time off in the future - probably not until next year.

Best regards from Sidney and myself.

As always,

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



State of New Jersey
DEPARTMENT OF EDUCATION

Street Address

NEW JERSEY STATE MUSEUM
W. STATE STREET
TRENTON, NEW JERSEY

1 May 1969

Mailing Address

STATE OF NEW JERSEY
THE STATE MUSEUM
CULTURAL CENTER
TRENTON, N. J. 08625

Not to publishing information regarding sales transactions.
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

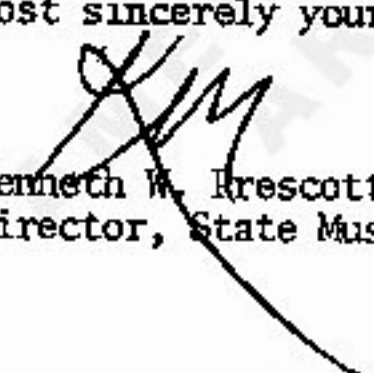
Dear Edith:

I do want to respond to your letter of 23 April in which you expressed the reasons why you would rather not loan some of your private work to us for the Shahn retrospective this fall. Indeed, I do understand your professional position as an ex-dealer in relation to Shahn. Perhaps the term ex-dealer is woefully inadequate for you were always the Shahn dealer, and, in fact, your name and his are inseparable in the annals of his work.

You will recall, I am sure, the visit Mrs. Sloshberg and I made to your gallery to visit especially with you almost two year's ago when we asked for your thoughts and advice concerning our planned Shahn retrospective. We began with your thoughts and recommendations, and I should be so sorry, truly sorry, if we were to have this exhibition, which will include work from the major museums and collections throughout the United States, and it did not include you. This would be an historically, inaccurate representation, and it would not be fair to you. This show is not being put on as part of any one gallery, indeed, the major pieces will come from museums and private collections.

May I ask you to reconsider? Do let us have a piece from your personal collection so that we may maintain the identity and relationship of you and your gallery to our dear friend, Ben Shahn.

Most sincerely yours,


Kenneth W. Brescott
Director, State Museum

KWP:cmv

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 28, 1969

Mrs. Helen M. L. Kunic
2444 Melendy Drive
San Carlos, California 94070

Dear Mrs. Kunic:

We have received your post card request for a catalogue of our PERFORMING ARTS Exhibition.

Please be advised that we did not issue a catalogue for this exhibition, which incidentally ends this week.

Thank you for your interest.

Sincerely,

Murray M. Wax

MMW

Longchamps Restaurants

EXECUTIVE OFFICES • 230 PARK AVENUE • NEW YORK, N.Y., 10017 • 889-8100

GRACE TEED KENT
DIRECTOR OF ADVERTISING

April 29, 1969

Mrs. Edith G. Halpert
Downtown Gallery
465 Park Avenue
New York City 10022

Dear Mrs. Halpert:

Thank you for your note to Mr. Slocum regarding your George Morris, Jack Levine and Stuart Davis paintings. I was concerned to read that you feel that damage was inflicted upon the paintings, particularly since the air-conditioning level at CAFE GALERIE is kept quite constant.

I have checked with one of my assistants who advised me that your gallery was very definitely called concerning the pick-up arrangements by Grasso Brothers. Miss Byrnes did not speak with you personally, but left a message with one of your staff indicating that the pick-up would be on the day that it actually did occur.

Again, I am most concerned about any damage which you feel may have been inflicted, and I await the written report from your company. I will, of course, deal with it immediately.

Very truly yours,

Grace Teed Kent
Grace Teed Kent
Director of Advertising

GTK:ph

tion to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by the published 50 years after the date of sale.

May 6/69
Maine 4500
Shuler 55.00
Pd 1

FRED D. RUDIN

18 600
1 700

We so enjoy the last two
paintings, and with one more
payment due - I would like to
arrange a appointment in two
weeks so I can continue this
pleasant custom

Fred Rudin
29 Nassau Ave
Atlantic Beach Fl.

Business phone - 0X5-5950
Home 516-Ce9-9110

rior to publishing information regarding sales transactions,
members are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
substantiated after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

July 17, 1969

To Whom It May Concern:

After a trip to Hawaii, I organized a Group Show of a few artists whose work interested me. Mr. Raymond Han was among those included as a professional artist.

Sincerely,

EGH/umw

SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
EIGHTH AND G STREETS, N.W.
WASHINGTON, D. C.

June 26, 1969

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

My Dear Edith,

The Folk Art Exhibition could not have been better and it was a pleasure to see again so many of my old friends. By old friends I mean the paintings and sculpture we studied for our show while at Newtown. I do hope that you will part with only a few of these works as it would be too sad to see them go.

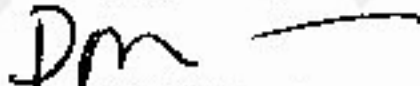
I know you must be pleased with the exhibition, the selection and hanging was perfect as is expected. I am only sorry Janet could not have joined us for our celebration at Marmiton.

Now, Edith, I plan to be in New York again in mid July and will bring to your attention as you requested a detailed list of our needs here at the National Collection and also include our present holdings for your study.

The collection is strong in American 19th Century painting and painting at the turn of the century. We have very little Folk Art and the collection is fairly weak in the area of the 1920's, 30's and 40's. Many of your artists are not represented at all.

Both Janet and I look forward to seeing you around the 16th of next month. With kind regards, I am

Sincerely yours,


Donald McClelland
Associate Curator

June 27, 1969

Mr. G. Carubbi
Secretary to
Dr. Marcolungo
→ Arnoldo Mondadori Editore
Settore Editoriale Ragazzi E Ceam
Verona, Italy 37100

Dear Mr. Carubbi:

Your letter of June 24th has reached us and we are hastening to reply to this.

Please note that the painting by Arthur Dove titled PLANT FORMS is dated 1915. This painting was formerly in the collection of Mr. & Mrs. Roy R. Neuberger, and was given as a gift to the Whitney Museum in New York. May I suggest that you contact the Whitney, if you wish to have prints of it, as they will have to give you permission for its use.

Referring to the watercolor by Charles Demuth which is titled in the reproduction which you sent as STILL LIFE, we can find no trace of it in our archives.

We are indeed sorry that we cannot be of any further service to you in this matter, and we are returning to you herewith your clippings.

Sincerely,

EGH/mmw
Enclosures

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

biographies printed on the various artists, I will arrange to have copies of them sent to you as well.

Again, I must say I am looking forward to your next visit to New York. Please let us know in advance, as we are arranging a simplified system of telephone appointments - made in advance.

My best regards to you and Sydney.

As ever,

EGH/

P.S. It was most thoughtful of you to send me the assortment of stamps which I will send to my friend to whom I have been sending these various stamps in the past - but never a collection such as yours. Many thanks.

Enclosure: Your copies of Invois

THE CORCORAN GALLERY OF ART

WASHINGTON, D. C. 20006

JAMES HARITHAS
DIRECTOR OF THE GALLERY

638-3211
AREA CODE 202

April 23, 1969

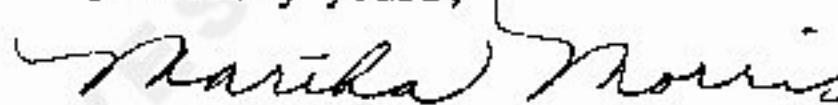
Mr. Murray Wax
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mr. Wax:

Enclosed are loan forms for the fifteen drawings by John Storrs which you are lending to our Retrospective Exhibition. Please sign and return a copy of each at your own convenience.

I think that Mr. Harithas will be picking up the bronze plaque today. Would it be inconvenient for you to ship the drawings to Washington as soon as possible. Enclosed please find your receipt for the works that arrived via H.G. Ollendorf yesterday.

Sincerely yours,



Martha Morris
Registrar

Enclosures 33
MM/hcd

rior to publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by the publisher 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 15, 1969

Mr. Otto Wittmann, Director
The Toledo Museum of Art
Monroe Street at Scottwood Avenue
Toledo, Ohio 43601

Dear Mr. Wittmann:

I wanted to acknowledge the return of the American Folk Art painting on velvet. I recall signing for it when it arrived.

I was also so pleased to receive a report that both of the Dove watercolors had been sold. On April 10th we sent your invoice (our number 11392) listing the two paintings and deducting the 10% discount which we give to Museums only. Evidently, our invoice crossed in the mail with the card from Mrs. Bentley dated April 11th, which requested that we send you a receipt for the unsold item. We are now enclosing the two original consignment forms and a receipt for the American Folk Art which arrived in good condition.

I hope this straightens out all of the paper work which we did jointly.

I was delighted to learn your Show was such a successful exhibition in Toledo, and I will be happy to cooperate with you whenever you do any in the future.

Sincerely,

EGH/mmw
Enclosures

P.S. Would you please be good enough to return the blue copy of the consignment, signed, indicating that you had received these items; and, the receipt for Folk Art will balance this all out - except for the future payment for the Doves - less the 10%.

EGH

Hugh Stone • 180 Elgin St. • Newton Centre, Mass. 02159

March 20, 1969

Mr. Rathaly,

We are currently updating our insurance policy and would like current valuations on your collection. There is a change on Shahn "Girl Skipping" and "Two Women" (which we now own, having made an arrangement with Hugh Stone). We appreciate that information. I assume the other valuations are the same as in 1967 when we last revised our policy. We had a miserable winter...both of us had back troubles at different times. I know that I've ever seen at one time. Can't wait for spring and hopefully

not to publishing information regarding sales transactions.
searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

July 2, 1969

Mr. James Harithas, Director
The Corcoran Gallery of Art
Washington, D.C. 20006

Dear Jim:

As you know, I have been phoning you steadily "person-to person" with requests for you to call back for weeks and weeks. However, to date, I have had no word from you and am terribly upset about the matter.

I know that Mrs. Boos's lawyer phoned my lawyer and demanded that all of the exhibits be returned to her rather than to The Downtown Gallery as agreed upon between you and me in writing - with your signature on the agreement.

Among other things, I stated that whatever sales were made, payment was to be sent to us, less the 10% discount that the museum gets for sales. This is an accepted routine throughout the years with every institution to whom we have sent shows.

We were advised by you that OPPOSING FORMS, 1932 - bronze Plaque and TETE A TETE, 1917 - Bronze Sculpture - were sold by the Corcoran some time ago.

Furthermore, I made it very clear on the consignment that some of the works were in Private Collections and Not For Sale, and that they should be returned to us under any circumstances. Since the exhibition closed on June 9th, according to the consignment form, we certainly should have received these works directly after the exhibition ended. Mrs. Boos does not own these works and was paid for them long ago, thus making it illegal to have them returned to her not us. The list of these appears in the letter Murray Wax sent to you, at my request, on June 27, 1969.

(See Page Two)

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
archivist is living, it can be assumed that the information
may be published 60 years after the date of sale.

April 25, 1969

Dr. Milton Luria
69 Fairview Avenue
Verona, New Jersey

Dear Dr. Luria:

Enclosed you will find our consignment form made
to the Montclair Art Museum in Montclair, New Jersey.

Would you please have Miss Graham, or the Registrar
at the Museum sign this form and return it to us
now for our files, to indicate that it is now there
on approval.

We would also appreciate word from either you or
the Museum relative to whether this purchase has
been accomplished and approved by the Board at your
earliest convenience.

Thank you and best regards to your wife and yourself.

Sincerely,

Murray M. Wax

MMW/me
Enclosure

June 23, 1969

Mr. David Scott
3016 Cortland Place, N.W.
Washington, D.C. 20008

Dear David:

I was so happy to receive your letter of June 21st. Of course, the Getlein article will clarify the air as I have been hearing all sorts of rumors, including one that you were going to run the Hirschhorn Collection (which I thought was a demotion). However, your letter and the article both make it clear that you are doing something very vital and will continue making a great contribution.

I can assure you that if there is anything in our archives that would be of value to you - you are welcome to see the works.

I so enjoyed seeing you and Margaret. It was a delightful evening for me.

I hope to have this pleasure again in the near future.

With fond regards,

As ever,

EGH/eww

April 14, 1969

Mr. William H. Lane
Standard Pyromoloid Corporation
Leominster, Massachusetts 01453

Dear Mr. Lane:

After your conversation with Mrs. Halpert last week, we sent you one photograph of Charles Sheeler's AERIAL GYRATIONS, 1953 - Tempera on Plexiglas. We advised you that at the time we only had the one photo and had ordered additional copies.

Enclosed you will find the two (2) additional copies which we ordered for you.

Mrs. Halpert sends her best regards.

Sincerely,

Murray H. Wax

MMW/me
Enc: 2 photos

After to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 21, 1969

Longchamps Restaurant
230 Park Avenue
New York, N. Y.

Attention: Mr. Slocum

Gentlemen:

This afternoon, Grasso Moving & Packing Company delivered seven (7) paintings, which you had on loan with you since October 16, 1968.

If you would refer to our Consignment Invoice, you will note that you were responsible for insurance on all the works we lent.

When I arrived at the Gallery, late this afternoon, I found that the pictures had been returned (without any previous notice), having examined them carefully subsequently to check the condition in which they were returned.

The following had superficial damage, based no doubt on the temperature of Longchamps.

George Morris, PRECARIOUS BALANCE
Jack Levine, THE OFFERING
Stuart Davis, MEN AND MACHINES

I have communicated with our conservator, who is a specialist in American Art, and who does work for the Whitney Museum and us. She cannot examine the pictures until Saturday, when a written report in duplicate will be made, one copy for you to show your Insurance Company.

In addition, one of the frames on a Broderson and the mat on the Shahn need repair.

Sincerely yours,

EGH:fem



State of New Jersey
DEPARTMENT OF EDUCATION

Street Address

NEW JERSEY STATE MUSEUM
W. STATE STREET
TRENTON, NEW JERSEY

21 April 1969

Mailing Address

STATE OF NEW JERSEY
THE STATE MUSEUM
CULTURAL CENTER
TRENTON, N. J. 08628

Mrs. Edith Gregor Halpert
Downtown Gallery
465 Park Avenue
New York, New York

Dear Mrs. Halpert:

The State Museum is preparing a retrospective exhibition of the work of Ben Shahn to run from September 20 to November 16 of this year. The sudden death of the artist has now turned the exhibition into a memorial as well as a tribute.

It is our hope that the retrospective will be a comprehensive one dealing with Shahn's major expressions in painting, mural design, drawing and graphics. Our aim is to include approximately 125 works, all examples of Shahn at his finest. Two important mosaic murals, recently purchased by the Museum, will be exhibited for the first time.

Because of the important role you played in Shahn's career and life, we would be most grateful if you would agree to lend us two outstanding works in your collection:

BARTOLOMEO VENZETTI, 1931, Gouache, 14 1/2" x 11 1/2"
WORLD'S GREATEST COMICS, 1946, Tempera, 35" x 48"

I think that without these paintings the exhibition could not truthfully live up to its claim - the effort to show how distinguished an artist Shahn was.

The research and organization of the exhibition will combine the efforts of our curatorial staff and will be accompanied by an eighty-page catalogue including forty reproductions in black and white as well as a number of pages in color.

The State Museum is in a modern building located in New Jersey's new Cultural Complex and is fully controlled as to heat and humidity as well as protected by the latest fire protection equipment. There is twenty-four hour security service.

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

EGH spoke with Miss Chamberlain
on 7/1/69

F.U.

June 19, 1969

Miss Betty Chamberlain
Art Information Center
11 West 56th Street
New York, New York

Dear Betty:

I have changed accountants and cannot recall whether I have sent you the usual check. Would you please be good enough to let me know if you have received it or not.

As you probably have heard, I have been quite ill and while I am in the care of an excellent doctor I still have gaps and lapses of memory. As a result, I have not been able to explain to our new employees how the stencils for the mailing lists work and how to keep them up to date.

This applied largely to the museum personnel who have switched from one organization to another. The numbers involved are numerous.

I hope that among your records you have the complete national list of museums and the names of the director as well as the curator of American art in each of these institutions. If so, I will be glad to pay for either Xerox or photostatic copies of the listings.

Do come in for a drink in the near future - before the gallery closes for the summer vacation. Just phone me so that we may make a specific date.

Best regards,

EGH/renw

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May 26, 1969

Miss Ann Boyce
Old Town Galleries
2501 San Diego Avenue
San Diego, California 92110

Dear Miss Boyce:

Your letter of May 21st was received.

Please be advised that we did not have a catalogue
for the exhibition, THE PERFORMING ARTS.

Thank you for your interest.

Sincerely,

Murray M. Wax

MMW/me

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researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
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may be published 60 years after the date of sale.

THE CORCORAN GALLERY OF ART

WASHINGTON, D. C. 20006

JAMES HARITHAS
DIRECTOR OF THE GALLERY

May 27, 1969

202-

638-3211
AREA CODE 202

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by published 50 years after the date of sale.

Mr. Murray Wax
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Murray:

This is to confirm our telephone conversation of May 21 in which we discussed the possibility of two of the Storrs works being acquired by Dr. and Mrs. Donald MacCollum of Apt. 19c, 1010 Memorial Drive, Cambridge, Massachusetts.

The two works in question are: TETE A TETE, bronze, 1917 listed in your records at a price of \$1600 and OPPOSING FORMS, bronze plaque, at \$950.

As I mentioned it is Corcoran policy that we take a 10% commission on all sales which originate during an exhibition here. Consequently, according to your suggestion, we are planning to write to Dr. MacCollum and quote prices with a 10% increase on the ones listed by you.

Just for the record I should like to have a written confirmation of this arrangement before I can proceed to write to Dr. MacCollum.

Looking forward to hearing from you by return mail.

Sincerely,



Inga W. Heck
Assistant to the Director,
Public Relations.

5/28/69 -
John Storrs - TETE A TETE, 1917
1600.00
Opposing Forms. 950.00

Total 2550.00

SCHWABACH, KEMPNER, PERUTZ, INC.

NEW YORK OFFICE:
30 EAST 42ND STREET
NEW YORK, N. Y. 10017

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1810 COTTON EXCHANGE BUILDING, DALLAS, TEXAS 75201

June 18, 1969

Miss Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, N.Y.

Dear Miss Halpert:

Mr. Perutz sent me a note from Paris asking me to send you an assortment of stamps. I hope that you will be able to add to your collection from the enclosed stamps.

Yours sincerely,

Siglinde Rattke
Secretary to Mr. Perutz

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May 16, 1969

Mr. Soichi Sunami
27 West 15th Street
New York, New York 10011

Dear Mr. Sunami:

A few days ago your son brought in a box of negatives to the Gallery.

Would you please be good enough to advise me what these were sent here for. Are they negatives belonging to The Downtown Gallery, or what? I would very much appreciate hearing from you regarding them so that we will know what to do with them.

Thank you.

Sincerely,

Murray M. Wax

MMW/me

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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April 15, 1969

Mr. James Pilgrim
Curator
The Corcoran Gallery of Art
Washington, D.C. 20006

Dear Jim:

Just a note to confirm our conversation on the phone today. As I told you, Ollendorff has picked up the paintings and the sculpture (14 oil paintings and 19 sculptures).

Enclosed you will find two (2) copies of the consignment for this Storrs Exhibition. Please sign and return the blue copies for our files, and retain the yellow copies for your own records. Attached to page two you will find a letter from Mrs. Halpert with some interesting information relating to the work entitled New York, c. 1925.

Also enclosed are the original copies of your loan agreements, duly signed.

You will recall that I told you that the drawings and prints will be sent to you as soon as they are properly identified and priced.

Our very best wishes for a very successful exhibition.

Sincerely,

Murray M. Wax

MMW/me
Enclosures

P.S. Total Insurance Valuation is \$71,000.00

THE METROPOLITAN MUSEUM OF ART
NEW YORK, N.Y. 10028

May 15, 1969

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Mrs. Halpert:

Enclosed please find loan forms for the two Stuart
Davis paintings you have kindly consented to lend
to our forthcoming exhibition.

Sincerely,

Kay Bearman

Kay Bearman
Contemporary Arts

5/23/69 - Forms completed
and sent back together
with 1st page of Consignment.
Note - Paintings to be picked
up in Sept. for exhibition.
They will advise when
they will pick up.

(mw)

F
May 6, 1969

Rabbi Bernard S. Raskas
Temple of Aaron
616 So. Mississippi River Blvd.
St. Paul, Minnesota 55116

Dear Rabbi Raskas:

Thank you for your recent letter regarding the
Ben Shahn print.

Please be advise that by mutual agreement we have
not represented Shahn's work for several years.

I am sorry that we cannot be of any help to you
in this matter.

Sincerely,

EGH/
MMW

for publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Mr. James Harithas
The Corcoran Gallery of Art

7/2/69 - Page Two

Will you please write or phone collect about this situation as I am terribly distressed about the matter and want to get this straightened out immediately. I must go off on a vacation trip very shortly and will not enjoy it unless it is settled - the first such situation I have had in 42 years of business.

Best regards.

Sincerely,

EGH/maw

cc: Mr. Shainewit
Kronish, Lieb, Shainewit,
Wiener and Hellman

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

UNIVERSITY OF CALIFORNIA, LOS ANGELES

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SANTA BARBARA • SANTA CRUZ

LOS ANGELES, CALIFORNIA 90024

April 28, 1969

Mrs. Edith Gregor Halpert
THE DOWNTOWN GALLERY
465 Park Avenue
New York, N. Y. 10022

Dear Edith:

Thanks for your letter, and it is good to know that all, if difficult, is well. That is about where we all are.

I am flying in to New York a week from today, Monday, the 5th of May. I have a group of graduate students on my hands who will be running me ragged through Friday, a new experience for me, and a farewell one as this is the last term I teach (I go on and on with the Galleries). Then I go to the Cape for the weekend or so to see my mother and shall be back in New York for the opening of the Arp exhibition which I did for the Guggenheim. This is the 15th and 16th. It would be good if we could meet around Tuesday, the 13th, or Wednesday, the 14th. I shall be phoning you well before that.

Yours affectionately,

A handwritten signature in dark ink, appearing to read "Frederick S. Wight", with a long horizontal line extending to the left.

Frederick S. Wight

FSW:jd

F

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



ARNOLDO MONDADORI EDITORE

SETTORE EDITORIALE RAGAZZI E CBAM

Verona June 24, 1969

Messrs
The Downtown Gallery
465 Park Avenue
NEW YORK, N.Y. 10022

Dear Sirs,

We refer to your letter dated June 16th and enclosed herewith please find the two proofs of Dove's and Demuth's illustrations so that you can identify the works.

Please also check if the captions are right.

Thanking you in advance and waiting for your prompt reply, we remain

Very truly yours,
Secretary to Dr. Marcolungo
(Garubbi G.)

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

CAPITAL UNIVERSITY

An Educational Institution

of The American Lutheran Church

Columbus, Ohio 43209

614 235-8611

H. L. Yochum,
President

Office of the President

May 5, 1969

Dr. Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

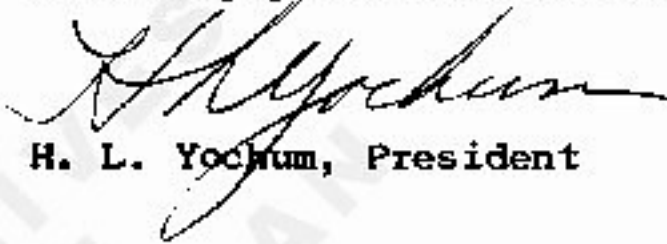
Dear Dr. Halpert:

It was a very interesting experience to have you and Dr. Alpenfels as our honored guests and the recipients of honorary degrees on the occasion of the dedication of our Learning Center. The weather was unusually good--the PA system was unusually bad!

As I stated in my brief remarks after conferring your degree upon you, I believe you serve a very important and useful purpose in stimulating talented people to develop their abilities and produce works of art. One need not apologize for the mundane consideration of selling these products, being the link between the artist and the art patron.

On some occasion when I am in New York City I hope to visit your gallery. May you retain pleasant memories of your brief visit on our campus!

Cordially yours in HIS service,


H. L. Yochum, President

HLV/bg

or to publishing information regarding sales transactions, creators are responsible for obtaining written permission on both sides and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or creator is living, it can be assumed that the information is published 60 years after the date of sale.

THE CORCORAN GALLERY OF ART

WASHINGTON, D. C. 20006

JAMES HARITHAS
DIRECTOR OF THE GALLERY

638-3211
AREA CODE 202

June 9, 1969

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York City, New York 10022

Dear Edith:

Thank you for your letter of June 4.
So sorry I missed you. I always enjoy being
with you.

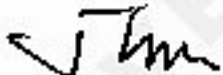
As far as the context of your letter is
concerned regarding the Storrs material, please
be advised that we will follow the procedures laid
out in your letter of June 4, 1969. The sales will
be paid to you directly and, in addition, all works
which we received from you will be returned to you.
Please be informed that we will not in any way
deviate from this policy.

We have received letters from Mrs. Booz's
lawyers, asking that the works be held here or sent
to Chicago. I am communicating to the lawyers that
we are returning the works directly to you, according
to our loan agreement.

The show was very successful, and there was a
great amount of interest.

I want you to understand that we really have
your interests at heart. I look forward to seeing you
soon.

With best regards,



James Harithas
Director

JH/jag

**THE
DOWNTOWN
GALLERY**

STATEMENT

May 13, 1969

196

DUPLICATE

**465 PARK AVENUE
NEW YORK, N. Y. 10022
Telephone: PLaza 3-3707**

Arthur Freeman

**April 2, 1965 #10585
Max Weber, Pique Shirt, 1912(including restoration)**

			6000.00
	Rec'd on account		1300.00
			4700.00
April 16, 1965	Paid on account		200.00
			4500.00
Nov. 4, 1965	" " "		600.00
			3900.00
Nov. 12, 1965	" " "		525.00
			3375.00
Oct. 9, 1965	" " "		570.00
			2805.00
Dec. 24, 1965	" " "		294.15
			2510.85
Dec. 31	" " "		914.00
			1596.85
Jan. 19, 1966	" " "		122.66
			1414.19

For to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

April 16, 1969

Dr. Yochum
Capital University
Columbus, Ohio

Dear Dr. Yochum:

I have just received my round trip ticket to Columbus and I can now advise you when I will arrive.

The plane (Flight #17-TWA) leaves Kennedy Airport Saturday, April 26th at 7:00 p.m. and is due in Columbus at 8:50 p.m.

I look forward to the pleasure of meeting you and your associates.

Sincerely,

EGH/ndw

June 4, 1969

Mr. James Haritas, Director
The Corcoran Gallery of Art
Washington, D.C. 20006

Dear Jim:

As you know, we sent an invoice to the Corcoran for the two Storrs works which were sold - at the request of Inga Heck who explained that we retain our original price as agreed, and that you would charge a 10% addition to the client.

I also asked her during our telephone conversation to have you please phone me as I have something important to discuss with you and I believe that Nathaly also called to remind you.

You will recall, no doubt, that you signed a copy of a letter I mailed you on April 19. (Your signature is dated April 22.) This letter made it very clear that all of the unsold items be returned to us as lenders including both of the categories of items that belong to Mrs. Booz and those that were borrowed and listed as "private Collection", and that all sales would be paid to us directly and we would pay what is due Mrs. Booz as we usually do under these circumstances - upon receipt of payment from you.

As you know, Danenberg has been calling and communicating with all our consignors suggesting that they move to his gallery and has also suggested to other dealers that they do the same. This will no doubt continue indefinitely despite the legal completion of the state of affairs.

Since I have been unable to reach you directly, I will await your reply to this letter and certainly would appreciate a phone call (person to person) at the Gallery PL. 3-3707- or - at my apartment after working hours PL. 3-3951.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

May 15, 1969

Miss Kathryn E. Gamble
Director
The Montclair Art Museum
South Mountain & Bloomfield Aves.
Montclair, New Jersey 07042

Dear Miss Gamble:

It was indeed a pleasure to speak with you on the telephone yesterday and to learn of the board of directors favorable decision to purchase Arthur Dove's painting entitled CARNIVAL, 1935.

Enclosed here you will find a copy of the Dove biography which Mrs. Halpert compiled and a listing of the shows in which this painting was exhibited, together with the invoice for the purchase. Please be good enough to sign and return the blue copy for our files.

Mrs. Halpert and I look forward to meeting you sometime when you are in New York and can drop into the Gallery for a visit.

Best regards to you and to Dr. & Mrs. Luria.

Sincerely,

Murray M. Wax

MMW/me

Enclosures



LENDER'S COPY
LOAN AGREEMENT

THE METROPOLITAN MUSEUM OF ART

Fifth Avenue and 82nd Street
New York, New York 10028
Telephone: (212) TR 9-5500
Cable: METMUSART

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

EXHIBITION:

NEW YORK PAINTING AND SCULPTURE: 1940-1970
October 18, 1969 - February 1, 1970
September 1, 1969

DATES OF EXHIBITION:

Work due at The Metropolitan Museum of Art:

LENDER: Mrs. Edith Gregor Halpert

ADDRESS: Downtown Gallery, 465 Park Avenue, New York, N. Y. 10022

Exact form of lender's name for
exhibition label and catalogue:

NAME OF ARTIST: Stuart Davis

TITLE OF WORK: Hot Stillscape for Six Colors

MEDIUM OR MATERIALS:

DATE OF WORK: Does date appear on work? Where?

SIGNATURE: Is the work signed? Where?

SIZE: Painting, drawing, etc. Height Width (without frame)
Height Width (with frame)
Sculpture (without pedestal): Height Width Depth
Approximate weight lbs.

CATALOGUE AND PUBLICITY: Unless permission to do so has been specifically denied in writing by the lender at or prior to the time this agreement is issued, the Museum is authorized to photograph and/or reproduce in any media the object listed above for archival, educational, and publicity purposes, and for sale by the Museum.

Please send photographs available: Black & White Color transparencies Color slides
If not available, where can the Museum obtain photographs of this work?

INSURANCE: A. Does lender wish the Museum to insure the work? Insurance value of work \$
B. Does lender elect to maintain his own insurance?
Name of insurer and address:
Will the Metropolitan Museum as borrower be expected to pay premium?
If so, what is estimated cost of premium?

If the lender elects to maintain his own insurance, the Museum must be supplied with a certificate of insurance naming the Metropolitan Museum as additional assured or waiving subrogation against the Metropolitan Museum of Art. Otherwise, this loan agreement shall constitute a release of

the Museum from any liability in connection with the loaned property. The Museum will accept no responsibility for any error or deficiency in information furnished to the lender's insurers or for lapses in coverage.

SHIPPING: Estimated date of shipment: mo. day year

Point of departure:

Type of carrier:

Size of shipping case:

CONDITION REPORT:

RETURN OF WORK: Name & address:

Recommended procedure:

SIGNED

DATE

Please return signed form, any photographic material or other attachments to The Registrar, Metropolitan Museum of Art.

FC
May 5, 1969

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Joseph Tanenbaum
66 Deepdale Drive
Great Neck, New York

Dear Mr. Tanenbaum,

Mrs. Kuniyoshi has asked me to give her a complete report of what is known sales made for her.

We found that your purchase was made on May 1967- just two years ago, and that you still have an open balance of \$2900.

Won't you please attend to this shortly, as we are responsible to the Artists or Estate and cannot afford to advance the money due.

I hope you will come in shortly, but meanwhile will you kindly send me a check.

Sincerely Yours,

view to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 14, 1969

Mr. Arthur Freeman
965 Fifth Avenue
New York, New York

Dear Arthur:

I want to thank you for the very pleasant evening I had with you and Ethel. Now, I hope that we can have additional nice evenings in the future - and perhaps I can coax you and Ethel to come out to my house at Newtown when I open it up for the summer.

So, will you please be a good boy and send me a check for \$956.19. This will settle the Weber account which has been open for so many years and will get the lawyers and the Weber family "off my back".

As I promised you during the evening, I will find some real prize babies in my inventory to show you bargains and rare examples which I have been hoarding these many years and which have been considerably reduced in quantity since I let some of the estates go - and also have promised a collection to Jerusalem.

With very best regards to you and Ethel,

As ever,

EGH/mm

Enclosure: Statement

THE CORCORAN GALLERY OF ART

WASHINGTON, D. C. 20006

ALDUS HIGGINS CHAPIN
EXECUTIVE VICE PRESIDENT OF THE TRUSTEES
AND CHAIRMAN, BOARD OF GOVERNORS

May 23, 1969

METROPOLITAN 8-3211
AREA CODE 202

use to publishing information regarding sales transactions.
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

Dr. and Mrs. Donald MacCollum
1010 Memorial Drive
Apt. 19c
Cambridge, Massachusetts.

Dear Dr. and Mrs. MacCollum:

I understand from our registrar, Miss Martha Morris, that you are inter-
ested in acquiring two of the works in the John Storrs exhibition.

These are

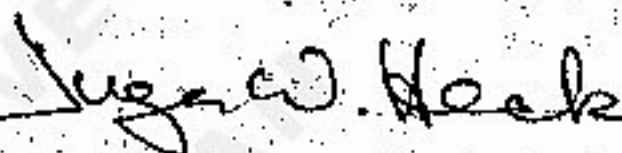
TETE A TETE, 1917, bronze, $11\frac{1}{2}'' \times 11\frac{1}{2}'' \times 2\frac{1}{4}''$ \$1800

OPPOSING FORMS, Bronze plaque, $10\frac{1}{2}'' \times 9\frac{3}{4}''$ \$1050

As you probably know, the exhibition closes here at the Corcoran on
June 9. Would it be possible to let me know if you are interested in
both or either of the two works at your earliest convenience?

Looking forward to hearing from you.

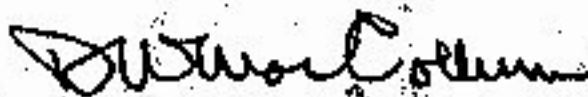
Yours sincerely,



Inga W. Heck
Assistant to the Director,
Public Relations.

6/9/69: When we returned from our vacation and measured the spot that either
of the above works would occupy we found that it would be completely inadequate;
therefore we are not interested in acquiring either one of them, although we
liked them very much indeed.

Yours sincerely,



Donald W. MacCollum, M. D.

June 20, 1969

Mr. George Perutz
11405 St. Michaels Drive
Dallas, Texas

Dear Mr. Perutz:

I have just received your card about half an hour ago and I gathered that you had an interesting trip - but regret that you did not have time to stop off in New York because it's always very pleasant to see you and Sydney. I look forward to your visit when you are through with your foreign travel.

I have the lists of your purchases before me and before we arrange for shipment I would suggest that you follow the routine of placing insurance on these items as I believe I told you previously - - our insurance coverage ends at the "portal" and every purchaser must protect the work of art from the moment it leaves the gallery.

Since you are leaving shortly again, don't you think it would be a good idea to hold up the shipment until you return to Texas permanently. We will pay the currently very high packing charges and will ask Budworth to ship via Emery Air Freight as you suggested. The latter expense will be charged to you (I'm referring to the air freight bill).

If the biographies we gave to you do not include all the artists listed, please let me know and we will forward to you the missing ones. Incidentally, it occurred to me that you might be interested to know that the Kuniyoshi Retrospective Exhibition which opened at the Gainesville, Florida Museum was forwarded directly to the Smithsonian Institution where it is now on view. There have also been additions made on the others, and if at some future time we have the revised

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May 8, 1969

Dear Mrs. Halpert,

I regret your having to send what is obviously a duplicate bill but it is the first I have received!

We love our Bradshaw -

It is one of our really great joys in living. Please be sure to plan to visit it during the Fall International if not sooner.

Is it possible to have someone send me an appraisal so my insurance company will be

40 woodland road • pittsburgh, pennsylvania 15232

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May 7, 1969

Mr. John Eastman, Jr., Director
Skowhegan School of Painting & Sculpture
331 East 68th Street
New York, New York 10020

Dear Jack:

Much as I would like to attend your various ceremonies, it is utterly impossible because I am tied down an average of eighteen hours a day due to a shortage of help which is becoming more prevalent in New York. In addition to all this, I have been very ill and am therefore staying put for the time being.

I hope you all have a grand time. Please give my best regards to my many friends in Skowhegan.

As ever,

EGH/mmw

H A R R Y N . A B R A M S
I N C O R P O R A T E D

Publishers of Fine Art Books

110 EAST 59TH STREET, NEW YORK, N. Y. 10022

July 3, 1969

Mrs. Edith G. Halpert
Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

We are preparing for publication a book on MODERN AMERICAN
PAINTING AND SCULPTURE by Sam Hunter, and request permission
to reproduce in color:

* Arthur Dove

ABSTRACTION NO. 2, 1910
oil on canvas
9 x 10"

Georgia O'Keeffe

Light Coming on the Plains III, 1917
watercolor
9 x 10"

We will be needing color transparencies and would like to
know if any are available to borrow, or if we might have
our photographer get in touch with you for an appointment.

We would very much appreciate it if you would sign and
return one copy of this letter for our files, and let
us know about the possibility of obtaining ektachromes.

Thank you for your attention and your courtesy.

Yours sincerely,

Barbara Adler
(Mrs.) Barbara Adler

* Permission granted:

Only for the book mentioned above
Courtesy of the Downtown Gallery

* Signed (EGH)

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

April 30, 1969

Miss Enid K. Dillon
8162 Kirkwood Drive
Los Angeles, California 90046

Dear Miss Dillon:

I received your letter this morning and I was rather surprised that you were giving up this painting CATS, FISH MARKET, LISBON by Mosis Broderson. However, if you find it impossible to carry out the original plan, you may return the picture to us - retaining the full amount of \$1,600.00 on your insurance floater until the painting reaches us. You will, of course, have to pay for the packing which has to be done professionally, just as we did, protecting the picture inside the crate so that it cannot be damaged enroute, and ship it to us prepaid.

At some future time, if the stock market goes up, I trust you will have occasion to make a trip to New York and pay us a visit. It will be nice to see you.

Sincerely,

EGH/12mmw

*Painting here
put thru credit
Credit Memo
11465
12/15/69
1308*

rior to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

OLD TOWN GALLERIES

2501 SAN DIEGO AVENUE, SAN DIEGO, CALIFORNIA 92110 • 296-2596

May 21, 1969

Gentlemen:

Please send send catalog of exhibition as advertised in
the April issue of The Art Gallery.

Thank you,

Ann Boyce

April 30, 1969

Mr. Thomas J. McCormick
Director
Vassar College Art Gallery
Poughkeepsie, New York

Dear Mr. McCormick:

Just as I started to check our records, a trucking service arrived and delivered to us all of the Sheeler paintings which had been shown at the Smithsonian Institution, followed by the Philadelphia Art Museum and then ended at the Whitney Museum.

I was here all alone at the moment and checked in the returns and I was delighted to see that ROCKS AT STEICHEN'S was among the returns.

Because large portions of the show was assembled with the aid of museums and private collections, very few paintings or drawings arrived - and I was delighted to see ROCKS AT STEICHEN'S as it was one of Sheeler's great favorites (Steichen was a dear friend of his and a neighbor). Also, it was one of his rare conte crayon drawings, on which he spent much more time than on his paintings because of the shadings and tones which are more difficult with conte crayon than with colors of paint. It was my privilege to see him working on this on several weekends I spent with the Sheelers.

While the prices of the remaining Sheeler's in the widow's possession have advanced considerably (because of the small number available) and because of his constant following among the artists (which pleases me more than any other category of lookers), since you are one of my favorite museums, I am bringing the price back down to the original price of \$3,000.00 net.

If you wish, we will send this picture to you so that your committee will have an opportunity to participate.

June 27, 1969

Mr. James Harithas, Director
The Corcoran Gallery of Art
Washington, D.C. 20006

Dear Mr. Harithas:

Mrs. Halpert has been quite ill and has not been able to be in touch with you relative to the return of the various John Storrs works that are to be sent to the Downtown Gallery. She understands that all items not marked "Private Collection" are being returned to Mrs. Booz directly.

The following are the items on the consignment, dated April 15, 1969, which are to be returned here:

- MODERN MADONNA, 1918 - Terra Cotta Polychromed 11"h.
- PIETA, 1920 - Marble Polychromed - 11" h.
- PANEL WITH MIRROR INSERTS, 1921 - Stone polychromed - 26"h.
- NEW YORK, c. 1925 - Bronze & Marble - 12½" h.
- * STUDY IN ARCHITECTURAL FORM, 1927 Steel 29"h.
- STUDY IN ARCHITECTURAL FORM, 1927 -Combined Metals 12½" h.
- ABSTRACTION, 1929 - Bronze - 19"h.

* Note: This work should have been marked Private Collection

Would you please be good enough to arrange for the return of these items at once so that there will be no mix-up, and so that her mind can be at ease relative to this matter.

Best regards,

Sincerely,

MMW/ms

Murray M. Wax

Mrs. Spencer W. Franc

2970 Lake Shore Dr., Apt. 3E, Chicago, Illinois 60657

June 29, 1969

Mrs. Edith Halpern
The Downtown Gallery
465 Park Avenue
New York, N. Y.

Dear Mrs. Halpern:

Harry Mintz suggested that perhaps you might be able to provide the information I am seeking.

At an auction back in 1948, I acquired a water color by William Gropper, an oil by Frank Kleinholz, and a silk screen print by Tromka. I recently took out new household insurance and this time decided to schedule our modest art collection. Perhaps you could tell me how to get in touch with the foregoing artists or the galleries representing them in order to ascertain the present value of the works I own.

Any help you can give me will be very much appreciated.

Sincerely,

Marion K. Franc

Not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Mrs. Halpert

- 2 -

21 April 1969

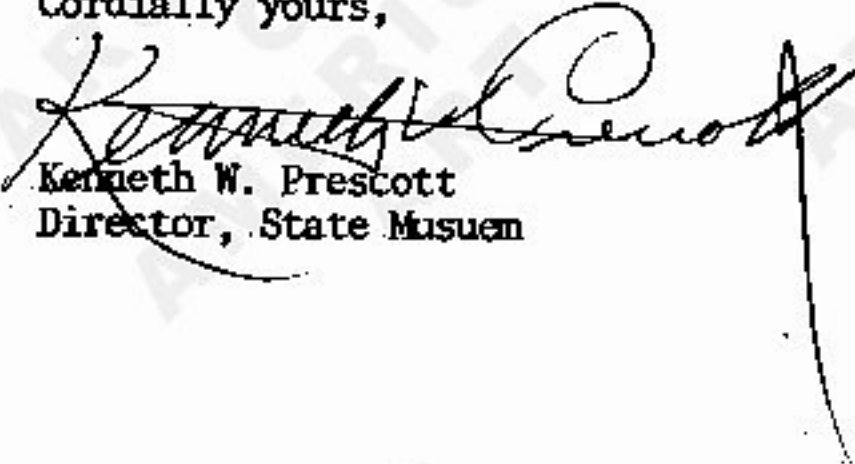
The packing and transportation cost will, of course, be paid by the Museum. The Museum will insure any loan under its own fine arts policy or will, if the lending institution wishes to maintain its own insurance, pay the premium for the period of the loan.

If it is possible for you to cooperate with us on this exhibition, we would appreciate your completing and returning the catalogue-loan forms which are enclosed along with a black and white photograph (ideally, 8 x 10) and two 35mm. color slides if possible. Should any photography costs be incurred, please have the bill sent to the Museum.

If you have any questions, please do not hesitate to telephone our Arts Curator, Mrs. Leah Slosberg. The Museum will greatly appreciate your cooperation in making this exhibition possible.

I am,

Cordially yours,


Kenneth W. Prescott
Director, State Museum

KWP:dlc
cc: Mrs. Slosberg
Enclosures

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VASSAR COLLEGE ART GALLERY



Poughkeepsie · New York

April 24, 1969

Mrs Edith G. Halpert
The Downtown Gallery
465 Park Ave
New York, N Y

Dear Mrs. Halpert:

Have been meaning to write to ask how much the Sheeler
Rockwell Steichen's is. We continue to be delighted with our Steel
Croton.

3000.-

At the moment all the Bryner Marins and O'Keeffes are
at the framers but we might consider parting with one or so of them or
some of the other things she left us such as the Kuryloski watercolor.

Hope to see you one of these days.

Sincerely,

Thomas J McCormick
Thomas J McCormick
Director

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
artwork is living, it can be assumed that the information
is published 60 years after the date of sale.

April 24, 1969

Mrs. D. L. Wood
P.O. Box 894
Riverview, Florida

Dear Mrs. Wood:

Thank you for your post card of April 20th which
arrived today.

Please be advised that we no longer represent
the works of Georgia O'Keeffe, and therefore
are unable to help you with your request.

Miss O'Keeffe has been handling her own work for
some time now. Perhaps if you contact her directly
in Abique, New Mexico she will be able to aid you.

Sincerely,

Murray M. Wax

MMW/me

June 10, 1969

The Downtown Gallery
465 Park Avenue (57th Street)
New York, New York

Gentlemen:

This letter may come as a rather strange request, but I think that when I explain the circumstances that prevail here in Claremont, you will find it to be a rather necessary one.

No doubt because you operate a gallery, you have a keen interest in promoting fine arts. We too have a strong feeling about the arts, but unfortunately, we have no gallery. The closest structure we have to a gallery is our public library, which, indeed is now being used as a gallery.

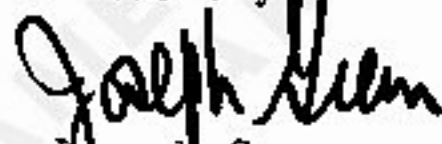
What we have in mind, then, is to prevail upon your facilities to help in the growth of the arts in Claremont. If you feel that any artists, in any medium, would like to show arts in small New England communities, I am sure that we can oblige you by providing room. If only we could develop such a program, what growth it would mean for arts in northern New England.

Perhaps, one other way we could develop this program is by your company loaning works to this library. Of course, transportation, etc., would be handled by us. If you so desire, we could even sell the works, asking no commission.

Whatever, as you can see, this is simply a letter asking you your opinion concerning such a program, and we should enjoy any comments, at all.

Hoping to hear from you shortly, we are,

Sincerely



Joseph Green
Secretary
Library Arts Council of Claremont

JG/pjk

for to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information by be published 60 years after the date of sale.

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**THE
DOWNTOWN
GALLERY**

**465 PARK AVENUE
NEW YORK, N. Y. 10022
Telephone: PLace 3-3707**

STATEMENT

June 30, 1969

File

Mr. Sam Hunter

451 West End Avenue

New York, New York 10024

**Charge for two (2) black & white
glossy photographs:**

Arthur G. Dove

**ABSTRACTION II, 1910
CONNECTICUT RIVER, 1911**

**each photo \$1.50
Mailing**

\$3.00

.25

Total

\$3.25

THANK YOU.

*Paid in full
8/27/69*

(Per request from Miss Jane Welles)

8/1/69

A- 919369

DONALD MORRIS GALLERY, INC.

April 12, 1969

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Edith:

After a lot of indecision on the part of my clients who are interested in a Stuart Davis, they have at long last decided not to take any of the three I offered them. Am enclosing the three photographs with many thanks for all your kind cooperation.

Sincerely,



DONALD F. MORRIS

eh



June 14, 1969

After lining, painting will be mounted on a Lebron stretcher, facing removed, and the surface cleaned. I do not know at this point just how we will handle the background layer that appears to be overpainted. Further notes on this and subsequent steps in the restoration will be given with the final statement on the painting.

Cost of Restoration -

\$750.00

.....

note to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Let's hope we haven't forgotten her
when we are in N.Y.
Bernie have been well. Don't you ever

4-20-69
I am interested
in securing a
print of one of
S. O'H Keffe's flower
printings. Could
you send a list
or catalog with
prices for these?

Mr. P. L. Wood
P.O. Box 894
Riverside, IL

713
TIMES SQUARE
STATION

THE CORCORAN GALLERY OF ART

WASHINGTON, D. C. 20006

JAMES HARITHAS
DIRECTOR OF THE GALLERY

638-3211
AREA CODE 202

April 23, 1969

Mrs. Edith G. Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

We wish to thank you for all of the help you have given the Gallery in the organization of the John Storrs exhibition. In fact, if my memory serves me correctly, it was your suggestion initially which caused us to undertake this important exhibition. Our enthusiasm has grown accordingly over these months devoted to Storrs' work.

We also wish to thank you for all the time and effort which you have given to the Curator, James Pilgrim. Without your unusual dedication to the task as well as your generosity in making your gallery, your files and your expertise available to him, the exhibition could not have been realized. I look forward to seeing you at the opening and thanking you personally for your help.

Warmest regards,

James Harithas

Director

Enclosure
JH/hed

not to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information by the published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

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THE DOWNTOWN GALLERY

STATEMENT

April 11, 1969 196

File

465 PARK AVENUE
NEW YORK, N. Y. 10022
Telephone: PLaza 3-2707

Mr. Charles Simon

Brought Balance Forward	41, 685.00
9/13/68 Paid on account	1000.00
9/23/68 " " "	40,685.00
	2150.00 38,535.00
10/18/68 " " "	38,535.00
	97 825.00
1/31/69 " " "	28,710.00
	5,000.00
9/23/68 " " "	23,710.00
	3,250.00
4/3/69 " " "	20,460.00
	460.00
Balance	20,000.00
6/6/ cr # 11415-	3412.50
	16587.50
Paid on A/c	15000.00
Bal.	1587.50
Paid in (CK)	
Full 7/10/69	1587.50
Balance	0.00